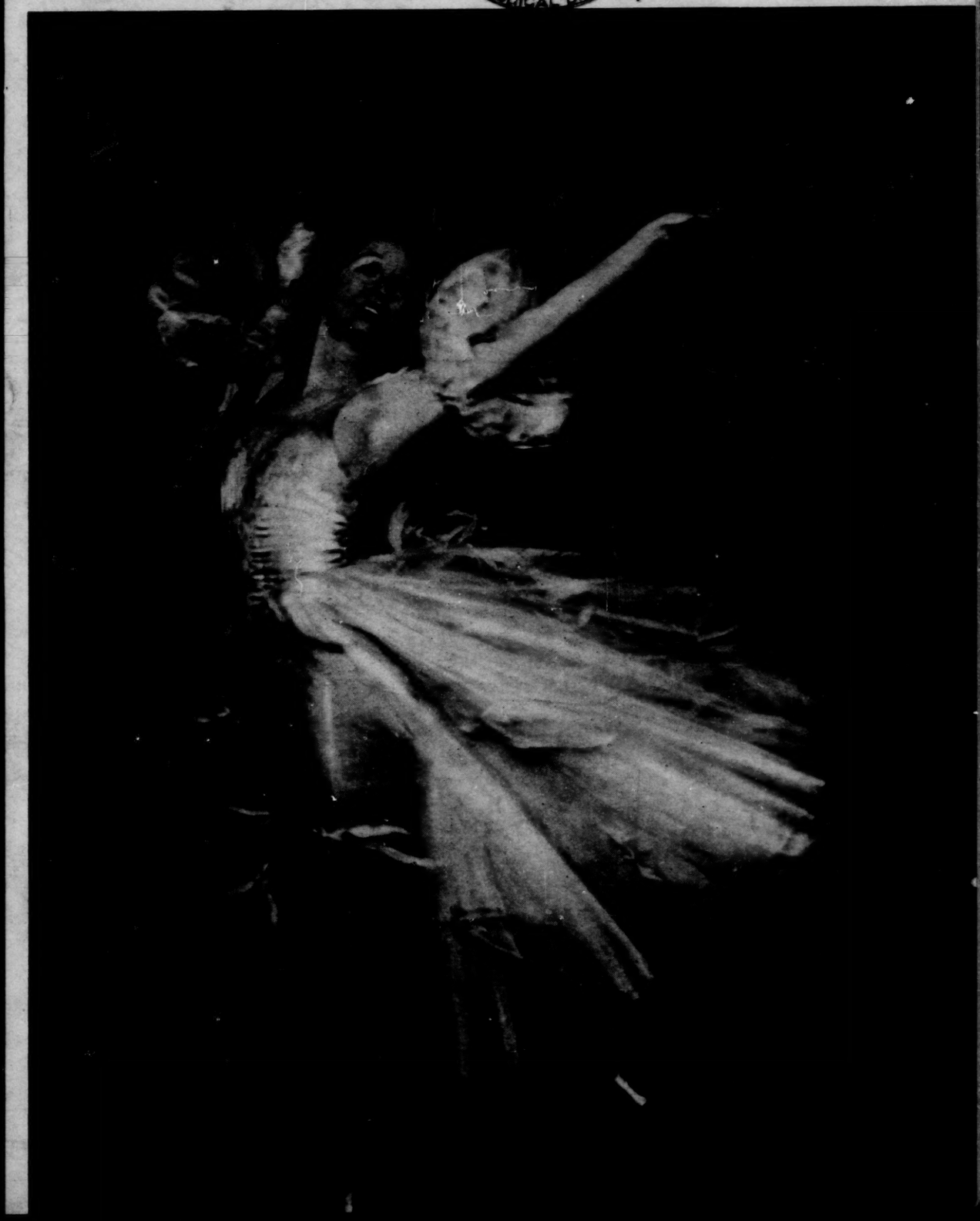
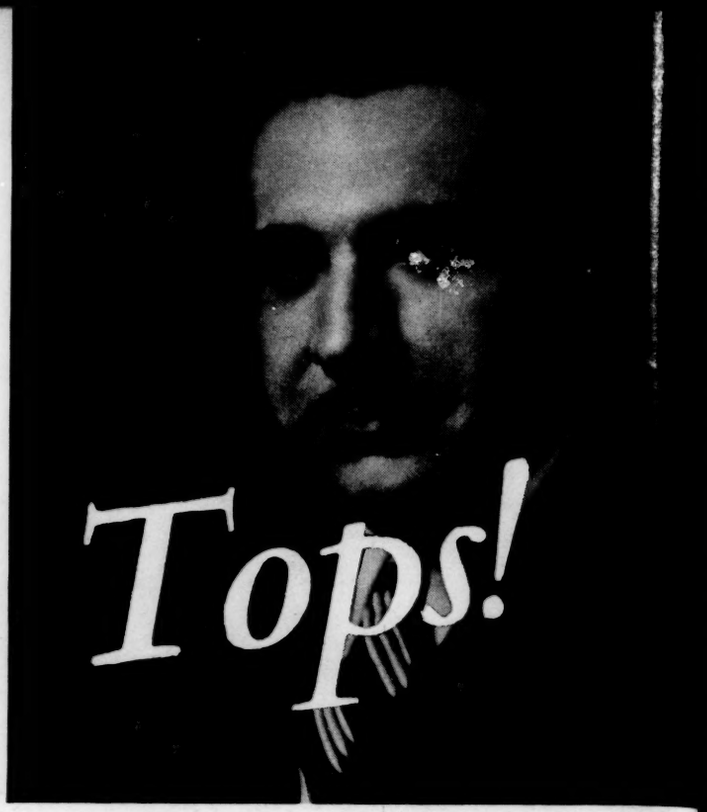
THE AMERICAN DANCER

V.9 #10

...ORICAL PI...





Tap is Tops!

JACK MANNING SUMMER COURSE

Tap training with Jack Manning means that you are getting material from a master who knows your needs —and has made it his exclusive business to fill them, with the newest steps, the latest rhythms, the most usable novelties. On a background of wide professional stage experience, Jack Manning has imposed a profound knowledge of what it means to teach tap dancing. After many years of working with professionals on Broadway, for the last three seasons Mr. Manning has conducted his Annual Tap Teaching Tour, contacting teachers in dozens of communities across the country, bringing them the most modern material in thoroughly-analyzed, teachable form. Therefore he knows at first hand what kind of material the dancing teacher outside of New York must have to keep pace with the constantly increasing public demand for up-to-the-minute tap dancing. Jack Manning KNOWS how to teach teachers.

Don't miss this opportunity to study with Jack Manning in New York this summer, and get modern material taught by modern methods at modern rates.

Four two-week sessions starting on the following dates:

June 22 to July 3 — **July 6 to 17**
July 20 to 31 — **August 3 to 14**

During each two-week session at least fourteen entirely new original numbers will be taught, including novelties, the newest rhythms, tap pantomimes, boy-and-girl numbers, a new novelty opening, intermediate and advanced routines. The course can be started at the beginning of any week. Complete descriptions furnished without extra cost.

The Summer Tap Course will be held in New York City. Registrations for private work should be made in advance if possible.

Thirty hours' instruction . . Forty-Five Dollars

Professionals, Too—

Those wishing to undergo a final period of training, either before embarking on a professional career, or when about to open in a new job, can benefit from study under Jack Manning in tap, musical comedy, rhythm and selling novelties. Routines and class lessons.

Send for Prospectus, Box 10, American Dancer, 250 West 57th St., N. Y. C.

JACK MANNING

The Course will be held at

637 MADISON AVENUE (at 59th Street) **ELdorado 5-0631**

"Sincerely Yours"

IN DAYS of yore, second-rate sculptors often made unsightly nicks with their chisels. Of course that spoiled the value of the statue. So they would mix wax and marble dust and secretly patch up the flaws. Sooner or later, the patches would fall out. And consequently honest artists suffered by the onus that was placed on the craft. Eventually they began to inscribe on their perfect pieces the words: "Sine Cera" (Latin for "Without Wax"). It is from this that our word "Sincere" came into being.

Now, at the end of the season, we feel that we can honestly sign ourselves — "Sincerely yours"—and we cherish our reputation for strict sincerity with all our customers.

ASSOCIATED FABRICS CORP.

723 Seventh Avenue New York, N. Y.

JUN 18 1936

©C1B 305126

THE AMERICAN
DANCER
250 West 57th Street, New York, N. Y.

VOL. 9 JULY, 1936 No. 10

CONTENTS

LETTERS 9
WHAT PRICE NATIONALITY? *Lillian Moore* 11
ART VS. SOCIAL SERVICE *Dorothy S. Lyndall* 10
WANTED: ENCOURAGEMENT *Julian Mitchell* 13
DANCE EVENTS REVIEWED *Joseph Arnold Kaye* 14
THE CALL BOARD 15
DANCERS IN CONGRESS 16
THE BALLROOM OBSERVER *Thomas E. Parson* 12
MOTHERS IN THE CLASSROOM *Harriette Link* 18
BALLET TRAINING *Ernest Belcher* 18
MY LITTLE GRASS SHACK (Routine) *Vivienne Huapala Mader* 19
BEWARE OF COMPETITIONS *Dorothy Norman Cropper* 19
EVOLUTION OF TAP DANCING *Johnny Mattison* 19
STUDENT AND STUDIO 23
DANCING FOR PAY *Fred Le Quorne* 31
DANCE TEAMS 29
D. M. OF A. BULLETIN 22
LETTERS 30
D. T. B. A. BULLETIN 40

Cover—PATRICIA BOWMAN
Photograph by OGGIANO-IDA

RUTH ELEANOR HOWARD, *Publisher*

PAUL R. MILTON, *Editor*

THOMAS E. PARSON, *Ballroom Advisory Editor*

Chicago Office: MARION SCHILLO
841 Lafayette Parkway, Chicago, Illinois

Hollywood Office: DORATHI BOCK PIERRE
8552 Ridpath Drive, Hollywood, Calif.

Paris Office: NADJA-WANGER
care of Guaranty Trust Co., Paris

PUBLISHED MONTHLY BY THE AMERICAN DANCER PUBLISHING CO., LTD. Entered as Second Class Matter May 5th, 1933, at the Post Office at New York, N. Y., under the act of March 3, 1879. Copyright 1936, by The American Dancer Publishing Co., Ltd. Ruth Eleanor Howard, President; George P. Kinkle, Secretary. All rights reserved. Contents of this magazine may not be reproduced in whole or part without permission. Unsolicited manuscripts, drawings or photographs are sent at the author's risk. Photographs cannot be returned. Price: 25 cents per copy; subscription price, $2.50 a year, $4.00 for two years, in the United States and possessions; Cuba, Mexico, Panama and Canada, $3.00 a year. Other countries, $3.50 a year.

PROMINENT DANCE STUDIOS

NEW YORK NEW YORK

DONALD SAWYER DANCE STUDIOS

8 Weeks of Intensive Instruction for Teachers
JULY 6th to AUGUST 29th

Ballroom—5 hours per week $10.00
Exhibition Ballroom—5 hours per weerk $15.00
Private—Ballroom or Tap, per hour $5.00

SINCLAIR TAP DIRECTOR
Two Routines each week — Intermediate and Advanced
NEW MATERIAL FOR YOUR RECITAL
Simple Ballroom Line Work Routines for Young People
4 Routines (Fox Trot, Waltz, Tango, Rumba) $25.00

SAWYER and SINCLAIR
International Dance Congress 1935, 1936
(Both re-engaged)
Dancing Teachers Club of Boston, 1936
N. Y. Society Teachers of Dancing, 1936
American Society of Teachers of Dancing, August 1936
American Society of Teachers of Dancing, August 1936
Dancing Teachers Club of Connecticut, 1936
D. M. of A. Normal School, July 1936

Inquire about our instruction by mail

DONALD SAWYER
637 MADISON AVE., NEW YORK PL 3-8639
Sample Chart Free

Dancing **T**eachers' **B**usiness **A**ssociation, Inc.
ONE DAY NORMAL SESSION
8 Hours Instruction with an Exceptional Faculty

JACK MANNING — *Advance Tap*
BERNIE SAGER — *Intermediate Tap*
BILLY GUDIE — *Acrobatics*
CARLO PETERSON — *Ballet*
NADIA GUERAL — *Children's Dances*
FE ALF — *Modern*

THOMAS PARSON — Ballroom
Fee, including Instruction, Banquet, Entertainment and Grand Ball, $7.50
To be held SUNDAY, AUGUST 9th, 9 a. m.
PARK CENTRAL HOTEL
56th St. and 7th Ave., New York

SENOR
Angel Cansino
THE ORIGINAL CANSINO STUDIO OF
SPANISH DANCING in New York City
Special Teachers Courses—June and July in N. Y.
Teaching at the Chicago Association in August.
66 Fifth Avenue Tel. AL 4-0661

SARA MILDRED STRAUSS
SCHOOL OF THE DANCE
JOHN LONERGAN
Associate Producer and Teacher
Modern technique, composition, tap, musical comedy, solos and groups. Amateurs and professionals.
Normal Work Every Sunday—Summer Course
Ziegfield Thea. Roof, 54th St., 6th Ave., N. Y. C.

ALAN DE SYLVA
DANCE STUDIOS
Broadway Producer and Teacher
TEACHER'S SUMMER COURSE
TAP—ALAN DE SYLVA
BALLET—MARGIE HARTON
ACROBATIC—MOLAY HASSEY
HARLEM TAP—BUSTER NEWMAN
1697 Broadway — Studios 205-9 CO. 5-9062

"For That Professional Touch"

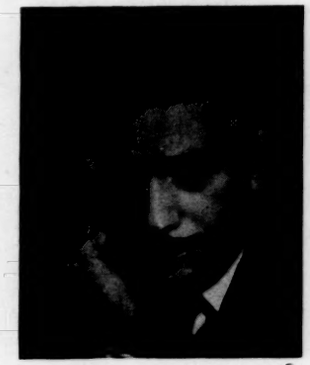
FRED LE QUORNE'S

TEACHERS' SUMMER COURSE

June 22 to July 10 — July 20 to August 7 — New Material Each Week — Complete Course Repeated

FEATURING

A special course in exhibition ballroom dancing, personally conducted by Mr. Le Quorne, 2-3 and 3-4 P. M., five days weekly. Mr. Le Quorne is teacher and coach to many of the outstanding exhibition teams here and abroad, and is now making his work available to teachers in a summer course for the first time. He will be assisted by Mr. Riley.



Nothing distinguishes the expert like confidence — assurance — poise. And those valuable qualities come from knowledge gained under fine teachers. Dance study in the Fred Le Quorne Studios, with an authoritative faculty, will go far toward giving teachers a thorough grounding in dance knowledge, topped off by the sense of assurance that makes the good dancer and the successful teacher.

Ballet—Character—Tap—Musical Comedy—Social Ballroom—Taught by the Following Outstanding and Carefully Selected Staff of Teachers:

Write today and register

ADOLF BLOME
Ballet and Character
10-11 A.M. 5 days wkly.

EDDIE MACK
Tap & Musical Comedy
11-12 M. 5 days wkly.

THOMAS RILEY
Social Ballroom
1-2 P.M. 5 days wkly.

Visitors invited to inspect our new and enlarged up-to-date studios and miniature theatre.

Special Feature

DOROTHY NORMAN CROPPER

For many years associated with Fred Le Quorne in exhibition and social ballroom teaching

Miss Cropper is making a special trip from her headquarters in London to teach in the Le Quorne Teachers' Summer Course beginning July 20.
She will give classes and private lessons in the latest continental steps and in European ballroom technique.

SPECIAL NOTICE: Messrs. Le Quorne, Riley and Blome will teach at the Dancing Teacher's Club of Boston Convention, Sept. 17-18. Mr. Riley will also teach at the D. M. of A. Convention, N. Y., August 2-6.

Complete new routines taught each of first two weeks. Third week: special material and professional work.

Ballet, Tap and Ballroom: 5 hrs., $10. 10 hrs., $17.50. 15 hrs., $25. 30 hrs., $40. 45 hrs., $60. Private: $5 per hr.

Exhibition Ballroom: 5 hrs., $15. 10 hrs., $27.50. 15 hrs., $40. 20 hrs., $50. Full course, $75. Private: $10 single, $15 double, per hr.

FRED LE QUORNE

Established Fifteen Years

1658 B'way (51st St.) New York, N. Y.
Phones CIrcle 7-7933—7936

Do You Like to Act?

VICTOR MORLEY

Actor - Director with Ziegfeld Follies, George White, Wm. A. Brady, Shuberts, Hammerstein, Etc.

SPECIAL COURSES

During June and July in
DRAMATIC ART
Practical experience in our miniature theatre
ACTING — POISE — DICTION
STAGE TECHNIQUE
1 month — 24 hrs. tuition — $50
1 month — 14 hrs. tuition — $30
1 month — 10 hrs. tuition — $20
Early Registration Suggested

PROMINENT DANCE STUDIOS

NEW YORK NEW YORK NEW YORK

TEACHERS' MATERIAL COURSE

from Monday, June 22 to Friday, July 31

Mme. SONIA SEROVA

Ballet Technique and Plastique (simple and advanced)—Modern Interpretive—Children's and Baby Work—Musical Comedy—Character—Complete finished routine.

KARL W. PETERS

Limbering and Stretching—Acrobatic Technique—Adagio—Body Correctives—Finished Routines.

JACQUES CARTIER

Choreography and Production—Theme Material and Dance Design—Special Emphasis on Makeup, Costume, Lighting and Final Presentation.

JACK DAYTON

Advanced—Intermediate—Simple Tap Routines—Novelties—Technique and Terminology.

EVELYN HUBBELL

DART THORNE — CLARA I. AUSTIN — JOHN BARCLAY
Elementary Ballroom Technique — Advanced Ballroom — All Rhythms—for adults and children.

For Prospectus, write Secretary. Certificates of recognition issued to teachers completing the material course.

Evelyn *Sonia*
HUBBELL-SEROVA
Teachers' Training School of the Dance
113 West 57th Street (Steinway Hall) CIrcle 7-6437-8 N. Y. C.

THE SCHOOL OF AMERICAN BALLET
Will close for vacation June 27. New term begins August 24.
Complete instruction in Classical Ballet, Adagio, Character, Plastic and Toe.
Instructors: **GEORGE BALANCHINE**
PIERRE VLADIMIROFF
ANATOLE VILZAK
MURIEL STUART
Director of the School: VLADIMIR DIMITRIEW
During the vacation, information will be given and registration for the new term accepted from 9:30 a. m. to 12 daily, except Saturdays and Sundays.
Write for new Brochure.
637 Madison Ave., N. Y. City. WIckersham 2-7667

MIRIAM MARMEIN
SCHOOL OF MIME AND DANCE
SPECIAL SUMMER COURSES
JULY at Manomet, Mass. AUG. in N. Y. C.
Address 316 West 75th Street, New York City
Tel. SU 7-3721

HAWAIIAN DANCE STUDIO
VIVIENNE HUAPALA MADER
Ancient — Modern
CHANTS—DRUMS—GOURD—CASTANETS
Routines for Children
Dances, Instruments and Records for Sale
353 West 57th St., N. Y. C. CO. 5-6100

LOLITA
SEROVA
Baby and Children's Novelties
Ballet Routine and Technique

Teachers Summer Courses, June 22nd to July 31st. For information see "Hubbell-Serova Teachers' Training School of the Dance" Ad. Page.

THE NEW VOGUE IN TAP
STYLE * TECHNIQUE * GRACE
Teaching D. M. of A. Normal in July
Teaching Lucille Stoddart's Dance Congress —
SINCLAIR
Teachers' Courses July 6th to August 14th
at the
ALBERTINA RASCH STUDIOS
113 West 57th St. Phone CIrcle 7-8232 NEW YORK

ANNA AUSTIN
JACK COLE
ANNOUNCE
Authorized Ruth St. Denis Course
IN
The Oriental and the Modern Dance
Three Intensive Summer Courses
June 22 to August 14—3 hours daily
Dances include Malay, Javanese, East Indian Nautch for solo, duet or group, and two dances in the modern idiom.
ANNA AUSTIN
72 WEST 52nd ST. WI 2-8479 N. Y. C.

JOHNNY MATTISON
Will teach at D. M. of A. Normal School
Staged routines for Joe Cook, Patti Pickens (Pickens Sisters), Sunny O'Day, Dixie Dunbar, Duke McHale, Charles and Charlotte Lamberton, the only Deaf Mute team in America.

For Productions:
Henry Wiese, Manager
Johnny Mattison
Plymouth Hotel New York City

PLAN NOW TO ATTEND JACK STONE'S

New—Modern Up-to-date TEACHERS' SUMMER SCHOOL

at 1698 B'WAY, cor. 53rd St., N. Y.

One of America's Largest and Most Beautiful Studios

50 Individual Rooms — Private Showers — Elaborate Ballroom Luxuriously Furnished—Refined Atmosphere—Modern in Every Way

LARGE STAFF OF EXPERT TEACHERS

THERE IS A REASON WHY TEACHERS COME TO JACK STONE'S STUDIOS

14 YEARS OF SUCCESSFUL TEACHING—Every type of Tap, Stage and Ballroom Dancing for beginners, advanced, professionals, children's technique—the very foundation of successful teaching.

INDIVIDUALIZED INSTRUCTION TO SUIT EACH TEACHER'S AND STUDENT'S REQUIREMENTS — PRIVATE — CLASS

10 DANCES IN 5 DAYS | **SENSATIONAL—BRAND NEW MATERIAL TEACHERS MUST HAVE**

BALLROOM DANCING—*A practical teachers' course. . . . Miss Alma's Famous New Method Course can be started at any time with or without appointment.*

Take Advantage of These Special Offers

ONE WEEK INSTRUCTION
10 to 12 HOURS on 3 SUBJECTS for only **$20**

6 Tap Dancing Routines (full length) taught regardless of how long it takes to learn. **$25**

ONE WEEK INSTRUCTION
18 to 20 HOURS on 6 SUBJECTS for only **$30**

EXHIBITION BALLROOM DANCING PRIVATE LESSON — 1 HOUR **$3**

NEW AND AUTHENTIC COURSES HAVE BEEN PREPARED BY JACK STONE

Free Showers and Practice Rooms FOR EACH PUPIL AND TEACHERS

OPEN DAILY 10 A.M. TO 10 P.M.; SUNDAYS 2-8 P.M.

JACK STONE

ART OF DANCING, Inc.
1698 Broadway
Corner 53rd and Broadway Circle 7-7569

PROMINENT DANCE STUDIOS

NEW YORK

6 DANCES in 5 DAYS!

*Classical Ballet Character
Musical Comedy National
Toe Juvenile
*Among the classical ballet routines to be taught is Mr. Vestoff's new arrangement BALLET SYLPHIDE.

Plan NOW to attend the
All-Material Summer Normal Course
offered by
VERONINE VESTOFF
in New York!
JUNE 1st to AUGUST 10th
5 days per week — 6 new dances taught each week. $35.00 per week.
Individualized instruction to suit each student's requirements.

Special Technique Courses Available
Each week a separate course — certificates issued for four weeks attendance. $120.00 for four weeks.
Teaching 1936 Normal and Convention for Chicago Association
Write for further information:
VERONINE VESTOFF
Box 30—American Dancer, 250 West 57th Street, New York, N. Y.
Veronine Vestoff was ballet master at Petrograd and Moscow; ballet master with Adeline Genee, 1912-13; solo dancer with Pavlowa, Mordkin, etc.

CHICAGO

BOBBY RIVERS
FACULTY MEMBER C.A.D.M. 1936
SUMMER TAP COURSE
Latest Flash Material — Write for Details
Routines by Mail
1105 Lawrence Avenue, Chicago, Ill.
543 N. Illinois St., Indianapolis, Ind.

GLADYS BENEDICT
Normal School of Dancing
Every Style of Dancing
218 S. Wabash Webster 0059

Please mention
THE AMERICAN DANCER
when replying to advertisers

CHICAGO

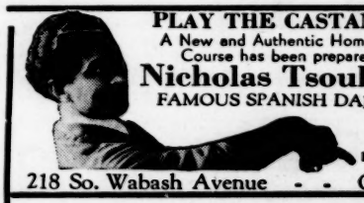
TEACHERS AND STUDENTS
LEARN MODERN CHARACTER DANCING
JO. KEITH
Successful Artist, Teacher and Producer Says,
"It is the coming rage."
GET NEW IDEAS FOR CHILDREN AND ADULTS IN NOVELTY ROUTINES

Oriental (Cymbal, Rhythmic Ankle Bell Dances), Spanish (Castanet, Heel, Gypsy, Tambourine, Rumba, Tango), Hawaiian, French Can-Can, Mexican, Moorish, Russian, Modern, Viennese, Chinese, Japanese and many others.
SHORT COURSES—ALL SUBJECTS—JULY and AUGUST
Ranging from 5 to 20 hours per week
Tap, Ballet, Acrobatic, Musical Comedy, Exhibition Ballroom, Voice, Personality, Blues Singing, Music, Fashion Modeling, Radio, and Dramatics.
JO. KEITH STUDIOS
Chicago's Leading School Established 14 years 14 West Lake Street

GLADYS HIGHT School of Dancing
17th ANNUAL TEACHERS' COURSE
1. Course: July 6th thru July 17th
2. Course: July 20th thru July 31st
40 hours work in each Course
TEACHERS CERTIFICATE
30 Routines given in each Course — Ballet, Toe, Tap, Acrobatic, Tumbling, Oriental, Greek, Spanish. Modern German Course July 6 to July 31st. Write for Catalogs.
159 N. Michigan Ave., Chicago, Dearborn 3354

EDNA McRAE
SCHOOL OF THE DANCE
Ballet — Character — Tap
CLASSES DAY AND EVENING
Suite 500-C — Fine Arts Building
410 S. Michigan Ave. Phone: Webster 3772

EDNA LUCILE BAUM
SUMMER COURSE—AUG. 3-8
Specializing in usable Teaching Material for Children's Classes
Write for Information and Catalog of Dances.
421 So. Wabash Ave., Chicago



PLAY THE CASTANETS!
A New and Authentic Home Study Course has been prepared by
Nicholas Tsoukalas
FAMOUS SPANISH DANCER
$3.00 POSTPAID
218 So. Wabash Avenue - - Chicago

BRUCE R. BRUCE
Normal Course — Week July 6th
20 Hours Intensive Work $25.00
BERNICE HOLMES— Ballet
BILLY MOYER—Tap
BRUCE R. BRUCE—Acrobatics
64 East Jaskson Blvd., Chicago

Stage Arts School, Inc.
Peggy Lou Snyder, Pres.
Rooms 615, 618 and 638
Lyon & Healy Bldg., Chicago, Ill.

FRAN SCANLAN TAP DANCING
(Exclusively)
TAP SUMMER COURSE
Write for Details
417 Lyon & Healy Bldg., Chicago

Grace Bowman Jenkins
New Fundamentals of Adagio—$5.00.
Fundamentals for 2 men and girl in Adagio—$3.00.
Fundamentals for 3 men and girl in Adagio—$3.00.
SPECIAL: Above 3 books—$10.00.
Acrobatic Fundamentals in Limbering and Stretching—$3.50.
Dance Routines—$1.00 each—send for free list.
144 N. Main Street Decatur, Ill.

"Dances That Charm"
THE JANET DANCES
Phenomenally Successful Since 1924
NEW REVUE SPECIALS
TEACHING MATERIAL WEE FOLK NOVELTIES
Recitative Song and Dance Acts
List for Postage
JANET STUDIO ON WHISTLE STOP HILL
SPRINGFIELD, ILL.

OHIO

Sergei POPELOFF
Studio of Dance and Mime
TEACHERS and ADVANCED STUDENTS
going East or West, will find it profitable to visit our Studio.
801 Carnegie Hall Cleveland, Ohio

Please mention
THE AMERICAN DANCER
when replying to advertisers

PROMINENT DANCE STUDIOS

CALIFORNIA CALIFORNIA BOSTON

Fanchon & Marco SCHOOL OF THE DANCE

5600 SUNSET BLVD.
HOLLYWOOD, CALIF.

Last Call!

Wire reservation to insure a place in classes of the most interesting and unique

SUMMER NORMAL COURSE

Ever devised to fit the greatest needs of the greatest number

JULY 1st TO AUG. 6th

But—

If you cannot arrange your affairs to permit of taking the complete four weeks' course . . . you may have any two weeks of the four . . . or you may have as much or little Summer work as you wish, during or following the course, at the extremely modest, regular prices (class or private) applying in the school!

DOROTHY S. LYNDALL

Modern Dramatic Dance

SPECIAL TEACHERS' COURSE

Three Two-Week Schedules
July 6-18 and July 18-Aug 1.....Los Angeles
August 3-15.....Laguna Beach

For Information Write
1716 W. Sixth Street
Los Angeles, Cal.

LESTER HORTON MODERN DANCE

daily classes • technic • composition
choreography • modern ballet • theatre

SUMMER SCHOOL

JUNE 22-JULY 19 • JULY 20-AUG. 15
INTRODUCTION OF NEW TECHNIQUE
7377 Beverly Blvd., Hollywood. YO 9387

MARY - GRACE - MOHN

SUMMER COURSE
TRINIDAD GONI—Spanish
MARCIA CLEAVELAND—Drama
MISS MOHN—Ballet, Character, Tap
5540 HOLLYWOOD BLVD., HOLLYWOOD

"America's University of the Dance"

ERNEST BELCHER'S SUMMER NORMAL COURSES

Ballet and Moderne—Dir. Ernest Belcher
Tap—Dir. Arthur Prince • Acrobatic—Dir. Jimmie Fawcett • Spanish—Dir. Cansino
July 6 to 31 Inclusive—Write for Catalogue
607 S. Western Ave., Los Angeles, Calif. FI 4127

BOSTON DANCE CONVENTION

Hotel Touraine
Dancing Teachers' Club of Boston, Inc.
September 15, 16, 17, 18
Faculty of Most Distinguished Teachers:

ADOLPH BLOME
Ballet

FRED LE QUORNE
Adagio Lifts and Exhibition Ballroom

JACK MANNING
Tap

BERNIE SAGER
Tap and Children's Dances

JACK FROST
In a Program of Six Finished Dances—National, Character, Tap

KATHERINE POPE
Modernistic Foundation and Dance Forms

AUGUSTUS J. WEBER
Ballroom Work of N. Y. C.

THOMAS E. PARSON
Ballroom Work—Radio's Dance Master

THOMAS RILEY
Ballroom Work

MYRON G. RYDER
Ballroom Work

Formal Party for All on Thursday with Cabaret and General Dancing

---

Associated Dancing Teachers of Southern Calif.

14th ANNUAL CONVENTION, AUGUST 23, 24, 25, 26
HUNTINGTON HOTEL, PASADENA, CALIF.

8 hours demonstration and work daily. Outstanding Guest Teachers.
For further information address Ernest E. Ryan, Pres., 607 S. Western Ave., Los Angeles, Calif.

EDITH JANE SCHOOL OF DANCING

1759 N. Highland Ho 9356 Hollywood, Calif.
BALLET — SPANISH — TAP — ACROBATIC — INTERPRETIVE — BALL ROOM DANCING
PIANO — VOICE — ART — DRAMA — FENCING — LANGUAGES
The WEST'S School of Accomplishment

Rhythm for Humanity

A note-book of theory and practice compiled and edited by
NADJA
(Beatrice Wanger)
Price $2.00
GATEWAY BOOKSHOP
30 East 60th St., New York City

ITALY

LA MERI

Author of

"DANCE AS AN ART-FORM"
(A.S. Barnes and Co., New York City)

"THE PRINCIPLES OF THE DANCE-ART"
(The Channing Press, London)

PROMINENT DANCE STUDIOS

SPECIAL DIRECTORY

The American Dancer

Founded in Los Angeles, 1927

Special Subscription Offer

After eight years of continuous publication, THE AMERICAN DANCER is read by thousands of dancing teachers in the forty-eight United States, possessions, and twenty-two foreign countries. For authoritative news, informative articles, invaluable routines, costume designs and other teacher material—for up-to-the-minute editorial expression of opinion on all questions of importance to members of the dance profession—

5 Issues - $1

Fill out the coupon below and mail at once with cash, check or money order for $1.00

THE AMERICAN DANCER
250 West 57th Street,
New York, N. Y.

Enclosed please find $1.00, for which send me THE AMERICAN DANCER for five months, beginning with the November issue.

Name .....

Address .....

City ..... State .....

ALABAMA

DOROTHY CLAIRE COOK
Studio of the Dance
221½ Dexter Ave., Montgomery, Ala.

MILES SCHOOL FOR DANCING
Ballet — Tap — Acrobatic — Ballroom
912 South 21st St., Birmingham, Ala.

ARIZONA

E. PAULA REVARE
All Types of Dancing
1109 N. Central Ave., Phoenix, Arizona

CALIFORNIA

THE DOROTHY KEAM STUDIO
OF DANCE AND DRAMATIC ART
405 6th Ave. nr. Geary, San Francisco—Bayview 9259
Burlingame Studio—Phone Burlingame 7902

DOROTHY S. LYNDALL
Dance Descriptions — Routines — Recitals Arranged
Catalogue on Request
1716 West 6th St. Los Angeles

HIRSCH-ARNOLD SCHOOL OF THE DANCE
Ballet—Spanish—Modern—Ballroom
465 Geary St., SanFrancisco—Prospect 9833
Burlingame Branch—Phone San Mateo 4442

McADAM NORMAL - SOCIAL - PROFESSIONAL SCHOOL OF DANCING—Teacher's Normal Training Daily—KIDDIE PRODUCTIONS
332 South Broadway Los Angeles TUcker 9340

RALPH THOMPSON, JR., SCHOOL OF DANCE
Silver Gate Masonic Temple
San Diego, Calif.

CONNECTICUT

MRS. HERBERT LEE SCHOOL OF DANCING
Social — Ballet — Tap
21 Compton St., New Haven, Conn.

FLORIDA

GARY FORD STUDIO OF DANCING
Dorothy Rivers Elvee S. Moore
2639 Oak St., Jacksonville, Fla.

FRED W. KEHL STUDIO OF DANCING
WE TEACH ALL TYPES
148-154 N. E. 3rd St., Miami, Fla.

ILLINOIS

CHICAGO MUSICAL COLLEGE
ELSIE STIGLER
Spanish—Tap—Acrobatic—Ballroom
64 E. Van Buren St., Chicago

BERENICE HOLMES
ARTIST — TEACHER OF BALLET
59 E. Adams Street Chicago

MME. ANTOINETTE LUDWIG
SCHOOL OF THE DANCE
1105 Lawrence Ave. Chicago — 1140 Lake Street Oak Park, Ill.

JOHN PETRI THE DANCE SCHOOL OF
Ballet — Creative — Character
3303 Lawrence Avenue Chicago

ERIKA THIMEY
Modern Dance
1105 Lawrence Ave. Chicago — 1140 Lake Street Oak Park, Ill.

INDIANA

MAXENE MOLLENHOUR SCHOOL OF DANCING
Ballet — Tap — Acrobatic — Ballroom
224 J. M. S. Building, South Bend, Indiana

STOCKMAN DANCE STUDIOS
Indiana's Largest School of Dancing
Louis Stockman, Director
16th and Illinois, Indianapolis, Ind.

KANSAS

VELMA RUTH PERSONALITY SCHOOL
Drama — Voice — Dance
A Selective School for the Talented
2611 Strong Ave., Kansas City, Mo. — AR. 0493

KENTUCKY

HEILE-TRANTER STUDIO OF DANCING
Ballet — Tap — Acrobatic
Worthington Apts., Covington, Kentucky

LOUISIANA

DE VILLROI DANCE STUDIOS
Peter Villere, Director
New Orleans, Louisiana

MAINE

EMERSON-MASON SCHOOL OF THE DANCE
For Professional Study or Recreation
73 Oak St., Portland, Maine

MASSACHUSETTS

DANCECRAFT STUDIO
739 Boylston St., Boston
"Let's Dance," a primer of dance technique
by Lilla Viles Wyman. Price, $1.50

MICHIGAN

DANCING MASTERS OF MICHIGAN
Phil Osterhouse, Grand Rapids, Pres.; Lillian Joyce Wasson, Detroit, Sec'y; Jack Frost, Detroit, Treas.

THEODORE J. SMITH STUDIOS
Theodore J. Smith — Ballet and Spanish
Jack Frost — Ballet, Character and Tap
474 W. Warren Ave., Detroit, Michigan

MISSISSIPPI

TAYLOR STUDIO OF DANCING
All Types of Dancing
1200 N. State St., Jackson, Miss.

NEW HAMPSHIRE

ABBIE TILSLEY SCHOOL OF THE DANCE—Ballet, Spanish, Oriental, Tap, Acrobatic and Modern Dance Drama — Nashua, Manchester, Concord, N. H.

NEW JERSEY

GLADYS KOCHERSPERGER'S SCHOOL OF DANCE
All Types of Dancing — Including Ballroom
Member Dancing Masters of America
19 W. Park Ave. Phone 767, Merchantville, N. J.

LEONA TURNER SCHOOL OF DANCING
"All Types of Dancing Taught"
1-11 Scotland Road South Orange 2-0083

NEW YORK

NORMA ALLEWELT SCHOOL OF THE DANCE AND ITS RELATED ARTS
445 South Warren St., Syracuse, N. Y.

THE N. Y. SOCIETY OF TEACHERS OF DANCING
Meets Second Sunday Sept. to May — 22nd Season
Rod. C. Grant, Pres.; William E. Heck, Sec.-Treas.
44 Lanark Ave., Newark, N. J.

BERNIE SAGER STUDIOS OF DANCE ARTS
All Types of Dancing—N. Y. Teachers, 175-04 Jamaica Ave., Jamaica. RE 9-4915. 19 Maple Drive, Great Neck GN 1675. 10 N. Franklin St., Hempstead, L. I. HE 1025; c/o Chester Hale, 1697 Bway, N. Y. CO 5-2844

OHIO

BOTT SCHOOL OF DANCING and BALLROOM DEPORTMENT
Ballet — Tap — Acrobatic
Dayton, Ohio

CLEMENT O. BROWNE
Smart Ballroom and New Stage Dances
5 West Buchtel Ave. Akron, Ohio

HESSLER STUDIOS
Norwood, CINCINNATI, Price Hill
Teaching Every Type of Dancing

OREGON

BARBARA BARNES SCHOOL OF PROFESSIONAL DANCING — Ballet - Tap - Acrobatic
155 So. Liberty St., Salem, Oregon

PENNSYLVANIA

THE LEY SCHOOL OF DANCE ARTS
Every Type of Dancing and Technique Taught
911 N. Second St., Harrisburg, Pa.

JACK STEIFFER
School of Song, Expression and Dancing
220 Franklin St., Johnstown, Pa.

TEXAS

FRANCES BURGESS
Ballet — Acrobatic — Tap — Ballroom
513½ Main St., Fort Worth, Texas

KARMA DEANE SCHOOL OF DANCING
Ballet — Character — Tap
1429 E. Yandell Blvd., El Paso, Texas

VIRGINIA SELF SCHOOL OF DANCING
Ballet — Tap — Acrobatic
2004-2006 W. Jefferson, Dallas, Texas

SPROULE SCHOOL OF DANCING
Ballet — Character — Tap — Acrobatic
1882 McFaddin, Beaumont, Texas

TOMAROFF RUSSIAN BALLET SCHOOL
For Books and Dance Routines
Send for Free List
2025½ Main Street, Dallas, Texas

VIRGINIA

JULIA MILDRED HARPER SCHOOL OF THE DANCE
Ballet, Modern, Tap and Ballroom
3511 Chamberlayne Ave., Richmond, Va.

THE PRESTON SCHOOL OF DANCING
All Forms of Dancing for Children and Adults
617 Botetourt St., Norfolk, Va.

WASHINGTON

MERRICK DANCE STUDIO
Ballet — Ballroom — Tap — Acrobatic
1102 North Third, Tacoma, Washington

WEST VIRGINIA

MARY ELIZABETH FASSIG
Ballet — Toe — Acrobatic — Tap
16th and Market Street, Wheeling, W. Va.

WISCONSIN

GRETCHEN BERNDT SCHMAAL
Modern Dance, Children's Routines
Novelty Dances
1441 N. Franklin Street Milwaukee, Wis.

LETTERS

From Elaine V. Winters, Sherwood School of Music, Marysville, O.:

I have just had my spring recital and feel that I owe a great deal of its success to THE AMERICAN DANCER, of which I am an ardent subscriber.

Much of the material and routines used were from prominent teachers whose schools appear in your magazine, and all costume materials were bought from firms which occupy such an important part of your issues.

Without these, my recital would not have had the flash of good routines nor the color of costumes which are so important to its success.

Again, thanks to them and to your AMERICAN DANCER.

To the Editor:

In regard to a letter from an Eastern city:

I read a letter published last month in THE AMERICAN DANCER and believe that I can answer several statements made in it. From the tone of the letter I am almost certain the "other teacher" referred to is one I know quite well. I do not have the letter at hand but will try to remember all of the statements made in it.

Several times the writer stated "as I understand" in referring to this teacher. Her information may have been given by some disinterested person, and had she investigated she would have found she is harboring a grief which is not wholly real. One of these is the matter of training. The teacher mentioned has had thirteen years of training, of the best kind, to her knowledge. She is not nineteen, though she may look like it; she is twenty-eight! Her training has never stopped, because she believes one never stands still, and to stop would be to slide backward, both in enthusiasm and in new ideas. Her stage experience, too, has not been slighted. Her training has not been confined to this city, as she has taken advantage of opportunities given her to study under New York's finest teachers.

Less than a year ago this teacher, in contrast to the writer of last month's letter, had almost despaired of reaching her heart's desire—she had opened a studio of her very own—every teacher's wish—but seemed to be failing to make a living of the most meager kind. To give up now meant that she would never teach again, as there was no hall in her town to rent, and too she would have to resort to some kind of work which would take all her time. She had invested all of her money and about one hundred dollars of her father's in improvements to floors, etc., in her studio. Just when things looked most unhappy, an offer came to her. The community which she had applied to the year before as teacher in the club house had again decided to consider her application! They had not voted their teacher back and were without one from September to February when they notified my friend. So you see she did not take the job away from another teacher. There were to be two new teachers considered . . . not the previous one. After my friend was accepted, she was advised to make the price as low as possible, as many people had two or three children to register. The statement that she offered classes at twenty-five cents was only half true. The children's classes were thirty-five cents and only the ladies' tap class, in which she said she does not use so much strength, did she charge twenty-five cents. Where the rent was free, and dues were being paid by the very people who go to that class, she felt it only fair that she should make her price a little lower than her own studio classes.

This girl has no husband to keep her—her whole being is wrapped up in her work. It is not divided between a family and a career. But most of all this one day's work saved her from utter despair. The winter has been hard. The flood just as bad. But through it all came this ray of hope saving her own studio and of making ends meet.

(Editor's Note: As in the previous letter referred to, the name of the writer is withheld for obvious reasons.)

From L. P. Christensen, Salt Lake City, Utah:

dance organizations on the question of the abuse of power within the ranks of the WPA, in relation to its appointing incompetent

(*Continued on page* 30)

The American Dancer Institute

Approved This Month:

The Jolly Tars, piano solo by Herbert Henderson, published by Clayton F. Summy Co.

Gliding Dancer, piano solo by Juan Masters. Waltz. Published by Clayton F. Summy Co.

DANCE DICTIONARY $3.00
Compiled by Dorothy Norman Cropper. New, complete, accurate, indispensable. Definition and description of every dance term needed by teacher and dancer. 96 pp., imitation leather bound.

3 STUART and LEA DANCES $2.00
Trees to Joyce Kilmer's poem; Tyrolean Dance Fest, for group; Danse Moderne, exhibition. With costume designs and instructions by Mabel Johnston and Courtenay Marvin.

By VERONINE VESTOFF

THE ADAGIO $2.50
A standard classic for teachers by a master. Fully illustrated manipulations of handling dancer in slow movements. 12 graded lessons with diagrams; 6 combinations with music; a complete adagio to music.

A HOLIDAY IN RUSSIA $3.00
Character group dance; complete description and diagrams; piano score.

CHIN FU'S WEDDING $2.00
Chinese character group dance; complete description and diagrams; piano score.

SPANISH FIESTA $2.00
Ballet; complete description and diagrams; piano score.

GRADED CLASSIC COMBINATIONS $1.00
Plastique and technique; ballet combinations described; piano score.

THE DANCE IN THE MAKING $2.00
Series of routines comprising all technical ballet steps to help dancer and teacher create. Graded from beginner to advanced; piano score.

TRAINING ON THE TOES $2.00
For beginners; bar and floor exercises; simple and advanced combinations; piano score.

TUMBLING FOR CLASS WORK $1.50
Acrobatics for studio and stage; complete description of tricks with diagrams.

BAR WORK, ROUTINES AND THE STUDY OF THE FIVE ARABESQUES $1.50
Description and piano score.

ADVANCED TECHNIQUE $2.00
Russian ballet; description of steps, explanation of terms; piano score.

No C. O. D. orders filled

Dancers' Book Publishers
250 West 57th St., Room 528, New York, N. Y.

JUST RELEASED BY MAIL
SOLD IN SETS ONLY
"SET C"—Ten Routines—$5.00

1—THREE LITTLE PIGS (Tap pantomime)
2—BANJO TAP (Novelty with trick banjos)
3—WHISK BROOM TAP (Novelty)
4—RUBBER-LEGS RHYTHM (Eccentric team)
5—FLASH RHYTHM (Advanced)
6—SLOW RHYTHM BUCK (Intermediate)
7—SOFT SHOE ROUTINE (Intermediate)
8—RHYTHM TAP (Intermediate)
9—BEGINNERS TAP ROUTINE
10—SOFT SHOE CANE DANCE

10 Routines—(incl. 7 Novelties)—$5
SET "B"

1—Hot Feet (Shoe Shine Novelty)
2—Tambourine Tap
3—Broom Dance
4—Shakin' the Shaker (Cocktail Shaker Novelty)
5—The Scratch (Eccentric Novelty)
6—Tap Dance Sitting Down (Line No.)
7—Semaphore Tap (Signal Flags)
8—Shim-Sham—Shimmy (Music. Com. Version)
9—Kiddie Taps (Children)
10—Advanced Rhythm (Professional)
Standard Terms Thoroughly Counted to Rhythm

10 ROUTINES—$5.00 SET A

BEGINNERS' WALTZ CLOG
BEGINNERS' BUCK DANCE ROUTINE
INTERMEDIATE BUCK ROUTINE
MILITARY TAP
INTERMEDIATE ECCENTRIC
MUSICAL COMEDY TAP
BEGINNERS' SOFT-SHOE
ADVANCED SYNCOPATED SOFT-SHOE
INTERMEDIATE RHYTHM
ADVANCED RHYTHM

JACK MANNING
Box 10,
The American Dancer, 250 W. 57th St., N. Y.

CLEARANCE SALE

Bk. 1—Body Building, Stretching, Limbering $ .75
Bk. 2—Simple and Advanced Tumbling .75
Bk. 3—Taps, Musical Comedy, Charac. 1.20
Bk. 5—Arm Movements, Adagio Var.. 1.10
Bk. 6—Ballet Setps, Combinations 1.20
Bk. 7—Jumps, Leaps, Turns, Pirouettes .90
Bk. 8—Toe Steps, Combinations .90
☐ SET OF 7 — SALE PRICE $5.25
FREE One Routine (value up to $1.10) with each set of books.
☐ **DICTIONARY OF DANCING**
Reduced to $2.10
☐ **NEW TAP TERMINOLOGY**
154 TAP STEPS (Many NEW TERMS)—$2.25
Send cash (registered) or Money Order to
A. TOMAROFF
2023½ Main Street Dallas, Texas

STOCKMAN

Ballroom Dance Routines by mail, 3 for $1.00. *Special Beginners'* and *Intermediate Ballroom Course*—all that is needed to teach ballroom dancing—$10.00 course for *only* $3.00.
Louis Stockman, National Dance Authority, D. M. of A. and Chicago Associations.
16th and Illinois Sts., Indianapolis, Ind.

A GROUP OF THREE DANCES
One tap, one character, one ballet, $1.00
A GROUP OF EIGHT DANCES
A good variety, 2.50
A GROUP OF BABY DANCES
Two tap, three character, $1.00
HARRIETTE LINK
64 E. Jackson Blvd. Chicago, Ill.

All books and routines advertised on this page have been approved by THE AMERICAN DANCER INSTITUTE.

Art vs. Social Service

A Discussion of the Varying Uses to Which Any Art—In This Case the Dance—May Be Put, Both as an Instrument of Artistic Expression and as a Means Toward an End of Recreation or Propaganda

by DOROTHY S. LYNDALL

WHY are dance students willing to go to a teacher to learn to do physical things, mechanically copying what they are taught, without having some curiosity about the dancers who have been the builders in the past? About the dance of long ago and the important part it played in the lives of kings, queens, and philosophers? Or, if they are not interested at all in the history of the dance, there is the fascinating study of the simultaneous development of dance form and music form.

These things are thrilling to study and dance history is full of romance. If this article does nothing more than stimulate your curiosity and lead you to further discoveries of your own I will be perfectly satisfied. But I do believe dancers should know more of the dance than just this phase we are living through. Compare the dance of the sea—the art is like the sea—each phase is as a wave from the sea: primitive man, Egyptian, Hebrew, Greek, ballet, folk dance, natural dance, modern dance. Each of these is a wave, complete in itself but a part of the sea-depths or art-depths from which it was born.

I have here chosen a topic which should give much opportunity for discussion. It is the subject of the dance as an art form or as a social service factor. I believe I can best explain what I mean by giving a practical illustration.

Several years ago it was my fortunate experience to teach dancing in a neighborhood house. The classes were so large that it was practically impossible to give adequate instruction, but that didn't matter at all to the charming woman who headed the settlement. She would look in at the mobs of children and young people dancing and smile at them and say: "Look how happy they are and they *aren't on the street.*" The dancing, as *the dance,* was of no importance to her, but the *children* were of supreme importance.

During the two years that I taught at this neighborhood house I doubt if I did anything to further the dance as an art form, but the dance as we did it brought much happiness to many young folk.

There are many people who will always be more interested in the people they are teaching, helping and educating than they will be in art forms. Any art will do if it will help humanity. How the art is executed is of secondary importance.

If the thought expressed in the art is a social one, actual form of expression may be very crude. These people do not actually see the art expression which is before their eyes. They see mentally; they think or see the underlying thought; their imaginations take hold of the idea and build on it: pictures of entire communities partaking in communal thoughts, of dancers uplifting humanity by dancing ideals, social reforms, political trends and expressing contemporary ideas. To give humanity an opportunity to express itself singly or in groups is the all important thing: to provide a medium for self-expression for as many as possible, using the art as the medium for this expression and caring little for the quality of the art product which results. After all, to them, humanity is the only thing of real importance.

I spoke above of "really seeing" and about how some people see mentally. It is interesting to hear an artist talk about form, color and composition. One of the most enlightening experiences I ever had was to learn how to look at things, dissociating them from the familiar ideas which had always been connected with them. Edward Weston, the photographer, first explained this to me: how to look at a chair, or a vase, or a bottle, or a flower; how to "see" them without any regard for their utilitarian purposes. To "see" a chair and not to "think" a chair was an entirely new experience for me. I have been consciously learning to "see" ever since. Each one of you should try it for yourselves. The more you "see" the richer will be your enjoyment of the dance.

Now, on the other side of the question, are those who are interested in the dance as an art form only. They believe that if the technique of the art form is perfected then the perfection of the art itself will uplift humanity. If it doesn't—well, it doesn't really matter whether or not humanity is uplifted just as long as the art form is perfected and presented in the way which is most nearly perfect. These people believe that art presented as a perfect expression of an art form will live forever and that the tangible products of such an art or the memory of such artistry will be an inspiration to artists in every generation. They believe that the mission of art is art itself, that it is not to be used as a means to an end, as a social function, as trivial entertainment, as a parlor trick or as a social service factor. None of these uses gives the art an opportunity to be a true art in its highest sense.

The social function is invoked when, too often, a wealthy "patron of arts" invites promising young artists to his home, supposedly as his guests, but in reality to provide entertainment for his guests, as the young artists are invariably expected to entertain. Singers and pianists appear to suffer more from this than dancers, although not infrequently some host is indignant because a dancer won't just "improvise or dance anything".

No artist can appear at his best at a time like this; if he does entertain in an impromptu manner it isn't likely to be good art and he is uncomfortable afterwards. There are a few artists who appear to advantage at a time like this; they are indeed fortunate, as they are the ones who will get the donations from the wealthy and who will be sponsored and financed in their early efforts. It would seem to an artist's advantage to develop this social sense, but most of those who are truly devoted to art as an art form do not possess this and are more inclined to offend their wealthy friends.

I was interested in reading of Isadora Duncan, how she actually went and asked for help from wealthy acquaintances when she felt she must have it to further her career. A friend of mine who knew Isadora Duncan as a young woman says that she had great social charm and a flair for meeting people. Perhaps all artists should develop this ability.

As to trivial entertainment, I am referring to light theatrical performances where the dance art is purely entertainment, the frothier the better and the execution of little importance. "Just something light and pretty that we can enjoy." How many times have I had that said to me! That sort of entertainment isn't art in its highest form. As a parlor trick I am referring to the young offspring of social leaders, who dabble in the arts. This isn't art either. And neither is the product, which results from the use of an art as a social service factor, true art. There may be a few exceptions to this, but they are few and far between.

But your true art devotee—he or she who would give their lives to express any art as well or better than it has ever been expressed before—is never satisfied by any makeshifts. That is, any makeshift in relation to the art and the technique of the art. Any subject matter will do if it is just well done. These people are usually individualists. To work with masses isn't ordinarily their preference because it is too difficult to get masses or large groups to acquire the degree of perfection which they consider essential to produce a perfect art product. And all that interests them is to produce this perfect art. Where the humanitarian works with masses to produce a social force, the artist works with individuals or small groups where perfection of technique and minute details can be closely observed and corrected.

From many years of teaching experience, I conclude that every serious and sincere student falls into one of the two classifications. Any experienced teacher can teach pupils in both classes, but it is difficult. The student should look into herself and find out what her own outlook is. Then she should find out if her teacher is in sympathy with that outlook and if that teacher is capable of teaching her in the way she most needs for the place the dance is to play in her life.

Each teacher probably feels more strongly in one field than in another and will doubtless try to lead her pupils to her way of thinking, but if the pupil is grown, and has her mind made up about the dance, the teacher should teach to the pupil's best advantage. For a pupil who wishes to use the dance for social service, who never wishes to become a dancer and cares very little about acquiring any particular degree of virtuosity, a long series of lessons with a teacher who is interested primarily in developing a rigid technique and theatrical soloists, is a waste of time. The dancer interested in vaudeville should study with a teacher of that type, not from a teacher of concert dance. The pupil interested in concert dances should not study exclusively with the theatrical teacher.

Of course, I think every dance student should have more than one teacher. Different personalities, different methods of presenting the dance, different ways of thinking of the dance, are all very important. It would be indeed a very stupid teacher who would think he or she could give everything about the dance to every pupil. I doubt if anyone ever could be all things to all men.

A true artist must have sound technique, infinite dramatic ability, a flawless feeling for form, style and character, all embodied in a sense of and of being with all humanity.

What Price Nationality?

Nothing at All, If It Means Anything That There Are No Fewer Than Seven American Dancers in the Ballet Russe

by LILLIAN MOORE

THE De Basil Ballet Russe is perhaps the most cosmopolitan organization of dance artists in the world. In addition to the Russians who form the nucleus of the company, it contains English, Polish, French and Austrian dancers, and no less than seven Americans. From towns all over the country between Seattle, Washington, and Flat Rock, North Carolina, have come these ambitious youngsters who are among the most talented and promising members of a distinguished organization.

When the Ballet Russe de Monte Carlo (as it was then known) was originally formed in 1932, the task of selecting its members devolved upon George Balanchine, who was *maitre de ballet* of the new company. Among the dancers whom he chose in Paris there was one American, Roland Guerard. He is still a member of the company.

Guerard was born in the above-mentioned town of Flat Rock. His dance education, however, began in New York City, where he studied with Fokine and Chester Hale. Later he worked under Adolph Bolm in Chicago. Returning to New York, he spent two years with Hale at the Capitol Theatre. But Guerard was anxious for an opportunity to develop his talent in a company devoted purely to the ballet. There was at that time (1930) no such organization in the United States, although that lack has since been remedied through the formation of the American Ballet, the Philadelphia Ballet Company and others. Guerard decided, therefore, to go to Europe and try to join the Diaghileff Ballet.

Unfortunately he arrived just at the time when the company disbanded because of the sudden death of its director. Anna Pavlowa died soon after, and Guerard's last hope of joining a permanent ballet company seemed swept away. He accepted an engagement at the *Folies Bergéres,* in Paris, and remained there for a year as principal dancer. Later he toured South America as a member of a troupe directed by Leo Staats, and headed by Anatole Viltzak, who will be remembered for his recent appearances at the Metropolitan Opera House with the American Ballet, and now with Fokine in London. Guerard returned to Europe just before the Monte Carlo Ballet was formed. He has remained with the troupe ever since its inception.

Guerard is one of the most talented classical dancers in the company. He has a clean-cut, brilliant technique, and a nice sense of style. At the American premiere of *Aurora's Wedding,* two years ago, he danced the famous *Bluebird* variation. Unfortunately, he has had knee trouble for nearly a year, and his recent appearances have been confined to the less strenuous work of the corps de ballet. In a short time he should be able to resume his solo roles in *Aurora's Wedding* and *Carnaval,* and perhaps when the company returns to this country in October he will dance *Les Sylphides* and *Le Spectre de la Rose.*

Mark Platoff received all of his dance training in Seattle. Although his real name, Marcel Leplat, sounds as foreign as his adopted one, he was born in this country. He studied here under only one teacher, Mary Ann Wells. When the Russian ballet visited Seattle a year ago, he went backstage and boldly asked for an aduition. Massine and De Basil saw him dance, and offered him a contract immediately. While the company was in London last summer he seized the opportunity of studying with Legat, the former master of Pavlowa and other great ballerinas. Platoff has a shock of bright auburn hair which is unmistakable. If you have seen the new version of *Jardin Publique,* you will probably remember him as the Suicide. He has danced Fate in *Les Presages,* as well.

Sono Osato was the first recruit among the five American girls who now dance in the De Basil troupe. She is only half American, really, for her father is Japanese. But she herself was born in Omaha, Nebraska, and her home is in Chicago. Her teachers there were Adolph Bolm and Berenice Holmes. Miss Holmes took a particular interest in Sono, and helped her to gain professional experience through dancing in various hotels and clubs in Chicago. In the spring of 1934 Miss Holmes arranged a little program designed for the purpose of showing Leonide Massine the work of her most advanced pupils. Serge Grigorieff and Colonel De Basil were present at this informal performance. Very much impressed by the young dancer—Sono was then just fourteen years old—they offered her a contract for three years; and she accepted it.

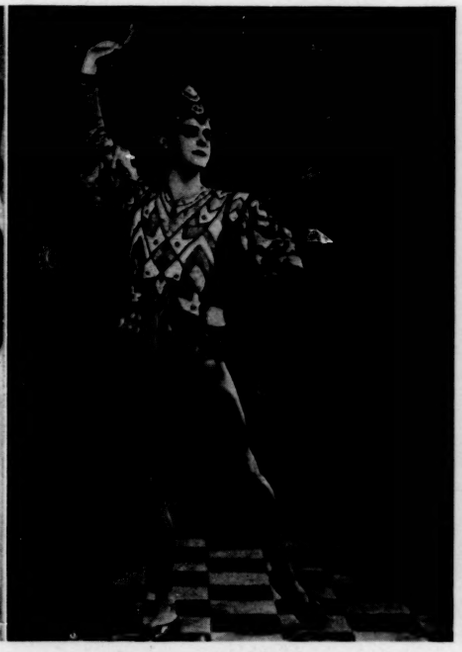
Madeleine Parker is well-known in New York under her own name. After studying with Theodore Kosloff, Ivan Tarasoff and Michel Fokine, she became a soloist in the Fokine Ballet. When *The Five O'Clock Girl* was produced in London, she replaced Mary Eaton in all of her dancing roles. Then she appeared as one of the principals in *The Time, the Place, and the Girl* in Chicago. Hollywood called, and she went West last summer to dance for Nijinska in *A Midsummer Night's Dream.* She was working in *The Night Is Young* when the De Basil Ballet arrived in Hollywood, and she promptly left pictures to join the Russian dancers. You may have seen her in solo roles in *Choreartium* or in *Les Presages,* in which she alternates with Tatiana Riabouchinska. Her "Russian" name is Mira Dimina.

Under the name of Nina Radova hides pretty, blonde Vivian Smith of Cleveland. Vivian's first teacher was Nicholas Semenoff,

(Continued on page 40)

At the left is SONO OSATO, *Japanese-American dancer in the Monte Carlo company. Center is* MARK PLATOFF *of Seattle, and at right is* ANNA ADRIANOVA *of Rechester, New York*

MIRA DIMINA, *otherwise* MADELEINE PARKER *of Manhattan*



Flat Rock, North Carolina, is the home town of ROLAND GUERARD

The Ballroom Observer

A Forum of the Social Dance Conducted by

THOMAS E. PARSON

TOGETHER with several others of the profession, this observer has felt for a long time that ballroom dancing has not received its share of the spotlight in the conventions and normal schools conducted by the various organizations.

The reasons for this seeming neglect have been many and varied. That the majority of the membership in these various clubs is not primarily interested in ballroom dancing can be taken as an accepted fact.

This, however, does not seem to be as good a reason as the one put forth by our good friend Bill Ashton, of Chicago, who lays the blame on the fact that ballroom teachers in that city seem to realize the futility of competing with taxi-dance halls, which feature ballroom "instruction" at rates so low as to be ridiculous. Many of these places, according to Mr. Ashton, literally combine "beautiful instructresses" and "passionate cocktails" and are so protected by political connections as to be untouchable.

No denying this to be a lamentable state of affairs to be found in every city of great size, on the surface it might be considered a good reason for the ballroom profession to become thoroughly disheartened. On second thought, however, the ballroom profession seems to have lost sight of the possibilities laid open by such practices, and also to have forgotten that there is such a word as *fight!*

Remember the story of the single rotten apple in a barrel of good ones! Consider certain conditions to be a barrel of good apples, then let the ballroom profession become that single rotten apple. Let it begin to make itself heard by vocal outbursts—not one, but a never-ending sequence of ranting, raving, squawking and plain old-fashioned bellyaching until results are achieved! Let it become a veritable pain in the neck to those who oppose it. And don't sit back and say it can't be done, for it has been proven that it can be done!

Regardless of how hopeless certain conditions may seem at the time, they could be worse. And regardless of the intensity of these conditions, it is well to bear in mind that some individual or group of individuals with power can always be reached and convinced that these conditions are serious enough to be corrected.

For instance, right here in New York City there existed a type of advertising which was accepted by leading newspapers over a period of ten years or more—a type of advertising agreed upon by all concerned to be detrimental both to the profession and the public. In the opinion of many, nothing could be accomplished by protesting for the simple reason that the power back of this advertising was greater than the profession. This was another instance of a group of teachers with a feeling of "Heaven help us, we can't help ourselves!" But not so many months ago (*months,* not years) a certain group got together and began to make itself heard. The squawking and ranting and raving accomplished results. Today that old familiar line, "Guaranteed Course for $5.00," is one of the many misleading quotations which has been discarded by several New York newspapers.

Various civic organizations are ready and only too willing to cooperate with groups of organized dancing teachers. Fifty-two branches of the National Better Business Bureau, scattered over the United States, are always ready for a scrap if they can find one. The New York City branch took it upon itself to investigate,—after it was asked, of course,—the idea back of the "guaranteed course." Their findings were just as expected—sucker bait!

Small need for conventions and normal schools to feature ballroom dancing as it should be featured if a market cannot be provided for it, or if the teachers primarily interested in ballroom dancing are not affiliated. Once the groundwork for the solution of this important problem is laid, and acted upon, there will be a sufficient number of ballroom teachers in those organizations to make it worth the while of everyone concerned. And there is no time like the immediate present to begin this work. On your toes everybody, and *let's go!*

Encouragement should be extended to Helon Poole, energetic teacher of Charlotte, N. C., who a month or so ago began the first weekly broadcast of social dance lessons in the South. In parentheses, let this observer protect himself against error by adding that Miss Poole reports it as the first, to her knowledge.

Going out every Wednesday at 4 P. M. over Station WBT, Miss Poole aircasts a lesson in ballroom dancing. Every teacher in the six states whence responses have already been received should listen in regularly, and urge all pupils to do so.

A surprisingly efficient young couple in a particular type of dance is Senorita Amparo Arozamena and Senor Emilio Fernandez who, without the aid of the conventional "full-dress" make their *Bamba,* in the motion picture, *She-Devil Island,* something well worth seeing. This observer's conception of the ballroom possibilities of *Bamba* is described herewith for the benefit of those who might get a call or two for the dance. Hope you like it!

La Bamba

Arranged by Thomas E. Parson and Margaret Burton

Music: *Bamba,* from *She-Devil Island,* or any standard Cuban rumba.

Gentleman's part described. Apply characteristic rumba movement throughout.

Bamba Theme Step

Waltz or Conversational Position Used

4	Thrust L ft. fwd., no change of wt.	Q
1	Draw L ft. back to side of R ft.	Q
2	Step fwd. on R ft.	Q
3	Step fwd. on L ft.	S
	Sustain wt. on L ft. while R ft. takes next ct.	
4	Thrust R ft. fwd., no change of wt.	Q
1	Draw R ft. back to side of L ft.	Q
2	Step fwd. on L ft.	Q
3	Step fwd. on R ft.	S
	Sustain wt. on R ft. while L ft. is thrust fwd. to repeat from start. Repeat ad lib if desired. Prepare for next step by turning to face partner, if in conversational position, on ct. 3, R ft.	

2 M.

The Break

1–2	Take long step on L ft. to L side	S
3–4	Strike ball of R ft. at heel of L ft. with swaying motion	S
1–2	Take long step on R ft. to R side	S
3–4	Strike ball of L ft. at heel of R ft. with swaying motion	S

2 M.

1–2	Turn half-L on L ft., end back to partner, hands on hips	
3–4	Point R ft. to R side, toward L.O.D.	S
1–2	Turn half-R on R ft., face partner	S
3–4	Point L ft. to L side, toward L.O.D.	S

2 M.

Rumba Step No. 1

1	Take short step on L ft. to L side	Q
2	Close R ft. to L ft.	Q
3–4	Step fwd. on L ft.	S.

(Continued on page 40)

The accepted rumba position

The Bamba Theme Step

Wanted: Encouragement

The Career of William Baker Seems to Prove That Dancers Need the Breaks in Addition to Talent and Experience

by JULIAN MITCHELL

TWO months ago a Broadway musical show went into rehearsal. There were notices posted in New York dance schools: "Wanted: singing ballet boys and girls." Then followed the usual tryouts. It was a case of many being called, but few being chosen. One can imagine the difficulty of passing the following tests: appearance, personality, dancing, singing. dramatic ability, voice and such physical details as height, weight, strength, etc. And then imagine going through all this again a second and third time over a period of several weeks.

The thirty-two applicants who survived the minute inspection under the bright and unflattering working-light were the pick of unemployed dancers in New York. The result of these weeks of selection turned out the most talented and versatile chorus and ballet the Broadway stage has seen in many years. The name of the show? *On Your Toes.*

Though *On Your Toes* seems destined to be one of those musical shows which achieve really national fame, it's a little early in its run to expect everybody to know all about it. So, for the record, let it be said that it is a perfectly swell satiric story of the Russian ballet world. Heading its sprightly cast are Tamara Geva, the Russian danseuse who has been in many Broadway hits and last season danced in *Errante* on the American Ballet repertoire; Ray Bolger, a top-flight comedian and dancer; and Luella Gear, comedienne of many a smash musical. Its two sensationally successful ballets, *Slaughter on Tenth Avenue* and *Princess Zenobia,* were staged by George Balanchine, maitre of the American Ballet, who also did the *Ziegfeld Follies* this season. The show opened in Boston and is now packing them in nightly in New York.

William Baker was among those dancing at the Boston and New York openings. His characterization of the Old Prince in *Princess Zenobia,* the ballet which finishes the first act, is an ingenious bit of acting, make-up and dancing. In the closing ballet of the last act, Baker is an outstanding member of the dancing police force. In other scenes he sings, acts and dances.

His early training with Ernest Belcher of Los Angeles has given him a technical foundation upon which he has built a unique style of his own. His dancing is swift, light and agile. He would be supreme in such roles as the Harlequin in *Carnaval,* the Bluebird and *Petrouchka.* On the other hand, classical roles requiring robust impressiveness, stateliness and poise would be unsuited to his style of movement.

William Baker did not take up dancing for a career. He was taken to the Belcher studio at an early age to exercise for health and strength. He remained for ten years, finally becoming an assistant to Mr. Belcher.

His debut as a dancer in the Oukrainsky Ballet was not without its highlights. The opera was *Samson and Delilah.* The wild confusion of the *Baccanal* progressed nicely until one of the dancers tripped in her costume and Baker stepped upon her prostrate form. Somehow in his excitement Baker lost his wig. Imagine his consternation when he saw it floating about the stage attached to one of the veils carried by the prima ballerina!

In the ensuing uproar, Baker decided then and there to become a professional dancer. A dancing career seemed to promise one thing at least . . . a lot of laughs.

Since his debut William Baker followed a long route to New York City, Mecca of dancers. Along the route he appeared in his own revue, refused an offer from Australia, joined a Fanchon and Marco presentation as manager-dancer, rehearsing the musicians and twenty-four dancers, danced a gavotte in *General Crack,* a John Barrymore picture, opened a studio in New Orleans and composed some of his own music, notably a successful concert number entitled *Shadows in Grey.* In New York, he first appeared as soloist at the Roxy Theatre in a group of Mexican dances.

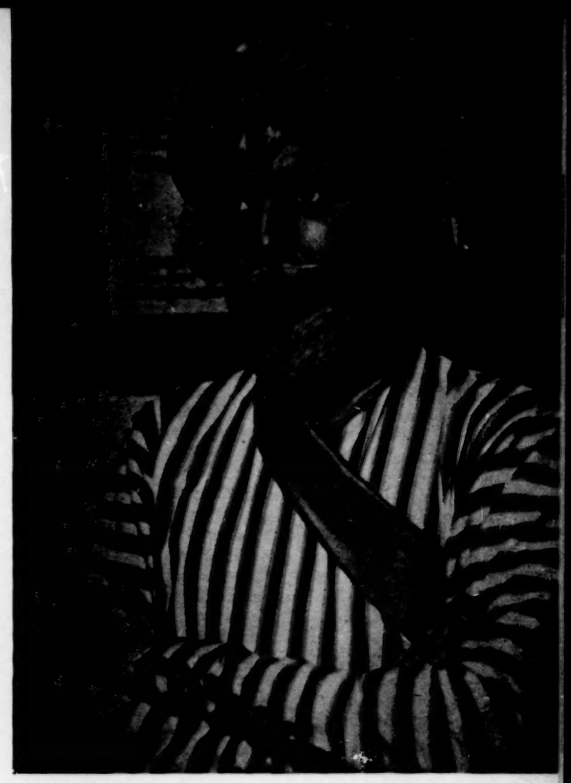
Like most American dancers, his climb to recognition has been a difficult one. At the present time he feels completely discouraged about the existing dance situation. He likes dramatics and is seriously contemplating a career on the legitimate stage. At least the dramatic field is not dominated by the foreign invasion of more or less artistic talent.

The chances for an American dancer to reach the top in the realm of ballet are still so small that Baker, like many other ballet men, has decided to forsake the work he really likes for a more remunerative type of artistic endeavor.

In reviewing the list of American ballet men who are doing things, we are compelled to admit that but two or three have attained even a small portion of the recognition that foreigners receive with the same ability. It might be an even break for our fellow countrymen if foreign nations felt the same way about American talent as we feel about the artists from Europe. Unfortunately, such is not the case. The few Americans who have tried to crash European artistic circles found only insult added to injury as a reward for their efforts. Such expressions as "foreigner" in the art circles of Europe are used with patriotic fervor to ostracize any possible competition from America. Where, then, can the American ballet man turn for an appreciation of his talent?

In his own country he finds new ballet companies springing into existence. He hopes that he will receive a fair chance to show what he can or cannot do. Then he is politely informed that the famous so-and-so of great European reputation has been engaged along with his retinue of talented dancers from some foreign capital. Are we not lucky to be able to pay him a high salary for his services to the American dance?

Where do the young American dancers find their reward? They may furnish an appropriate, though stupid, background for the foreign stars, until such time as they are capable of being stars themselves. Of course, as anyone knows, even twenty years of ensemble work will never develop a great dance personality, nor will any number of years in the corps de ballet ever produce a capable American ballet-master. In the long run, when an ensemble dancer becomes good enough to compete with the star, the star is the very first to find it out. Through clever intrigue, and by using prestige, the star manages to have the dancer dismissed from the ranks of the company.



An informal backstage snapshot of WILLIAM BAKER, *costumed for his dance role in the Princess Zenobia ballet in On Your Toes*

William Baker is undoubtedly a potential American artist. We cannot blame him for wishing to desert the career he has followed, without recognition or financial remuneration, for the past fifteen years. In fact, anyone knowing the details of the present situation in America would unhesitatingly advise him to go into something else, where a foreign name and birthplace is not a passport to eventual success. He has actually never been given a fair chance to prove his worth in the American field of ballet. Although he has devoted the best part of his life to study, given time and energy to fit himself for his work and has never failed to meet the demands put upon him, he remains an unknown American dancer. The odds are ten to one that we shall never see him flash across the stage as Harlequin in an all-American company of dancers, never enjoy his brilliant beats in a capable performance of the Bluebird variation, and never witness his ability as actor-dancer in a characterization of Petrouchka.

There is a crying need in America for a patriotic leader, capable of gathering together the scattered artistic resources of the country, bringing them together into one great organization and then giving them the actual stage training and experience necessary for their proper development as ballet-masters and dancers. This was Pavlowa's message to young American talent many years ago.

What are we going to do about it? Our job is not to run down and condemn the "foreign invasion." We are thankful for whatever talent enters the country. Our real job is to boost and help the American dancers as much and even more than we do the ones from Prague, Petersburg or Paris. The American artist needs more help. He is young and inexperienced. If we neglect him as we are doing, we must forever depend upon outside talent. When there is an opportunity in an established ballet company or an opera, give Americans the chance to prove what they can do.

More power, therefore, to talented young fellows like William Baker. He has been through the mill. He will never advise anyone to take up ballet as a profession; not, at least, until modern American business methods and pride are incorporated into it.

Dance Events Reviewed

Critiques and News from the East, Mid-West and West

by JOSEPH ARNOLD KAYE

The American Ballet, Spring season, Metropolitan Opera House, N. Y., May 11 to June 6.

The officials of the American Ballet did not take kindly to criticism of the work of their organization, even though it came from a sympathetic source, like this department. They did not like the friendly warnings and chose instead to be indignant and resentful.

As a result, the climax of all the Ballet's efforts at the Metropolitan, the production of Gluck's *Orfeo,* in which the dancers mimed the roles while the vocal music was sung in the orchestra pit, brought one of the most excoriating reviews that any artist has been obliged to endure. The review came from Olin Downes, music critic of the New York *Times.* Some excerpts from it follow:

"Last night's production . . . ranks as the most inept and unhappy spectacle this writer has ever seen in the celebrated lyric theatre.

"It is absurd as interpretation of the opera. It is ugly and futile, impudent and meddlesome, wholly ineffective in performance. There is no genuine relation whatever between the style of the pantomime and the style of the opera. . . .

"This production, so far as the stage and choreography are concerned, is plain bad—bad and dull, bad and unconducive to any appreciation of the real nature of Gluck's opera.

"There is far-fetched and ridiculous manoeuvering on the stage. Were it not inevitable that Mr. Balanchine and his confreres had made some study of Gluck's score it would be hard to believe that they had ever looked at it seriously. They have evolved an arbitrary and vaguely symbolic choreography which in no true sense represents either score or libretto. They had an opportunity to show what modern and profoundly considered choreographic interpretation of a master work could be. They have misused this opportunity in a way which is patently unjust to the opera."

In the New York *World-Telegram* Pitts Sanborn, its music critic, was equally condemnatory, if not so violently bitter as Mr. Downes.

The officials of the American ballet can truly say that Mr. Downes is not a dance critic, that he knows little of dancing. But whatever their feelings may be, they can't sneer off such a damning review in the leading newspaper of the United States. There was hardly anyone interested in the dance who did not read this criticism and, its influence cannot be intelligently underestimated. Edward Johnson, director of the Metropolitan, felt that he had to apologize publicly for the production, and if it had not been previously scheduled for another performance the American Ballet's *Orfeo* would have been forthwith cut from the repertoire of the opera company.

Why the American Ballet should elect to stick its collective head in the sand and invite destruction is beyond the understanding of this reviewer. The two directors of the troupe, Mr. Kirstein and Mr. Warburg, even told this writer they would continue the presentation of the Dollar-Balanchine *Concerto,* produced at the last performance of the Metropolitan's winter season, and this ballet is far worse than *Orfeo,* being, in fact pure dance drivel.

The truth of what happened during the production of *Orfeo* was that the performance was not quite so bad as Downes described it. But it was bad enough. The divinely beautiful music of Gluck was used for an imaginative jag. The scenery was extravagant and the dancing, or movement of the dancers, aimless. Gluck's opera is a difficult subject for a choreographer. It requires not dancing but miming, and that of the most sensitive kind. Sensitivity was what was fundamentally lacking in this production. The stock emotional expression was throwing the head back and the arms up, and the sight of William Dollar cavorting about with Cupid's wings dangling from his shoulder blades was enough to dispel any dramatic illusion. Some of the scenes were absolutely vulgarized. There was the episode of Eurydice's resurrection and her restoration to the arms of Orpheus by Amor. The interpretation of this poignantly affecting scene was accomplished by a sort of acrobatic adagio in which the dancers were involved in a tripartite knot and Eurydice turned upside down.

The other works presented by the company at this spring season were the dances for Smetana's *Bartered Bride* and a ballet based on Strauss's *The Bat.* Both were fair entertainment, but not what they could have been. The Smetana dances were lively and the charming music carried them through to the audience. There was missing, however, the folk authenticity inherent in the opera and sufficient choreographic design to make the dances a unit with the lyric comedy. *The Bat* was handicapped by meandering passages. Done with greater care, with more editing, with a more sincere concern for the theatrical performance which a ballet essentially is, *The Bat* might have been an attractive addition to ballet repertoire.

In all three productions there was a good measure of the unsteadiness and stage disorganization among the dancers that have been sad features of previous performances.

As has often been pointed out in these columns, the American Ballet, when it received a contract to dance at the Metropolitan, was given a marvellous opportunity not only to advance itself but to further the cause of American dancers. Its record so far has not been a happy one. The situation thus created is important to dancers, and the time has come for plain speaking.

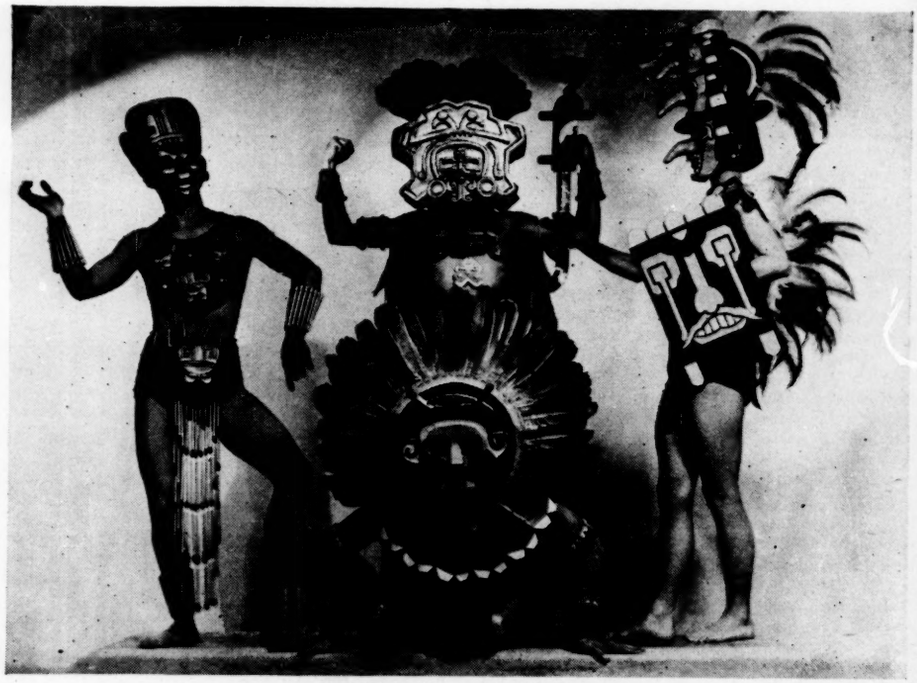
The fact is that Balanchine, chief director and choreographer of the American ballet, is not suited to the production of opera ballet, and seemingly finds it difficult to be at his best with independent ballets when these are associated in some way with the opera.

Balanchine is an accomplished choreographer. He has done some very fine things in ballet, but he is happiest in works in which he is not restricted. In composing his own ballets Balanchine may achieve the very good, as in *Le Cotillon,* or he may produce something which pleases himself more than it does the audience; but whatever it is it merits respect as the work of an artist. Opera ballet, however, imposes definite restrictions on the choreographer. The opera ballet must be a part of the opera, it must be related to the opera's style, to its content. These restrictions Balanchine obviously cannot assimilate, and he appears to be affected by the entire operatic relationship, even when he gives himself to such independent ballets as *Concerto* and *The Bat.* The best thing that Balanchine has done at the Metropolitan was *Errante,* and this was one of his old productions.

Another cardinal fault of the American Ballet is its technical deficiency. It is not that the members of the troupe are poor dancers, but there is a glaring lack of coordination, a lack of discipline, which results in breakdowns.

This writer is aware of the handicaps under which the American Ballet works at the Met-

(*Continued on page* 22)



Recent studies have resulted in the discovery and recreation of Aztec and Mayan music, dances and costumes, including designs for the elaborate masks seen above. A full program of these dances were shown last month in Los Angeles to an enthusiastic audience

The Call Board

by LEONARD WARE

THE report that MARY EATON is to return to Broadway in a musical show has been unofficially confirmed. Miss Eaton's last Broadway success was the star role in *Five O'clock Girl,* in which many critics spotted her as the only possible rival to the blond dancing and singing charm of MARILYN MILLER. She forsook the glittering future of stardom and fat pay envelopes for domesticity, which was tragically cut short by the recent death of her husband.

In the old days a member of IVAN TARASOFF'S famous 12 o'clock class for professionals, Miss Eaton is now avoiding conspicuousness by keeping secret the name of the Hollywood dance studio where she is polishing her entrechats and arabesques.

Resurgence of ballet is further reflected in the contracts signed late in May:

By HARRIET HOCTOR for a week in Chicago at the Chicago Theatre. Miss Hoctor recently closed in the *Ziegfeld Follies,* will return to New York after the Chicago engagement for a brief rest prior to returning to Hollywood to begin work in the next FRED ASTAIRE picture, as reported by THE AMERICAN DANCER in March.

By PAUL HAAKON and NINA WHITNEY, last seen in *At Home Abroad,* to appear at Chicago's Palace Theatre.

By PATRICIA BOWMAN to appear in London's Palladium Theatre, opening August 17, in two ballets, of which *Don Juan* is one, the other undecided.

Added coincidence is that HOCTOR, HAAKON and BOWMAN are bracketed in *Ballet Is Magic,* a new book giving their biographies, which is selling, the publishers claim, a little bit faster than any other previous ballet biography.

Two of Broadway's favorite musicals departed this month: *At Home Abroad* winding up its season in Detroit and the *Follies* closing on Broadway. This last has been recast by the SHUBERTS and reopened on Broadway.

DWIGHT DEERE WIMAN meanwhile seeks a dancer of TAMARA GEVA'S ability to head the now-forming London company of *On Your Toes.* London, a nest of balletomanes, should appreciate this satire of the Russian Ballet.

Musicals left on Broadway thus include only the aforementioned *On Your Toes, May Wine,* with the sensational modern dances of JACK COLE and lovely ALICE DUDLEY. With the exception of a new fall production over which VINCENT MINNELLI is currently creasing his eyebrows, no definite plans have been announced by GEORGE WHITE, EARL CARROLL, JOHN MURRAY ANDERSON, LEW BROWN, DWIGHT WIMAN, MAX GORDON, SAM HARRIS,—unless you count MINSKY'S burlesque.

Dancers of the American Ballet early this month sent bon voyage baskets to KATHRYN MULLOWNY, who early in July will marry Ensign CAMPBELL and sail to Honolulu for her honeymoon; and to NANNA RUTH GOLLNER, who sailed June 6 to join the Monte Carlo Ballet in London.

GEORGIE TAPPS, ace tap dancer, emerged from the Park West Hospital this month with a new nose. . . . BETTY YODER, at Manhattan's Hotel St. Moritz for six months, will relax in Washington, D. C., her home town. . . . WARREN LEE, who joined the Radio City corps de ballet when the Hollywood Ballet disbanded, will stay until August. . . . LYDIA ARLOVA and LUCIEN PRIDEAUX, of the San Carlo Opera Ballet, will lead special summer performances at Jones Beach, New York's palatial watering place. . . . LUIS ARNOLD, new husband of dark-eyed GRACE POGGI, Hollywood dancer, accompanied her when she sailed for Paris June 5 to open at Les Ambassadeurs. . . . LEON FOKINE, a nephew of MICHEL FOKINE, has left Manhattan to join the Polish Ballet in Warsaw.

EDWARD SINCLAIR, metropolitan tap master, claims that the word "hoofer" means "ironshod." This is how he figures it: *hoo,* a Corsican word meaning shoe, and *fer,* French for iron. This is appropriate, insists SINCLAIR, for the thumping style of too many self-styled tap dancers; and certainly far from the true tap dancer.

May 13 the Philadelphia Ballet Company, under the direction of Catherine Littlefield, gave a performance at the new Philadelphia Convention Hall as part of the elaborate festival program, *Philadelphia on Parade.* Three ballets were staged: *Chopiniana, Viennese Waltzes* (in two parts) and the *Polovetzian Dances* from *Prince Igor.* Catherine Littlefield is responsible for the choreography. The *Viennese Waltzes* is an original composition of Miss Littlefield, while the other ballets are staged by her after Fokine's choreography.

The talented Miss Littlefield and her young troupe deserve every praise for a highly successful performance. The public which filled the large hall greeted the ballets with enthusiastic applause.

Further dates being played by the Philadelphia Ballet include: a pre-season performance for the Democratic National Convention, in Robin Hood Dell with the Philadelphia Orchestra June 25; July 6-7, Robin Hood Dell; again at Robin Hood Dell, with the Philadelphia Orchestra August 3-4.

Taking a night off from the then-current Dance Congress in New York City, the New Dance League held its annual national conference May 22, at which out-of-town delegates reported, departmental heads spoke, and plans for the future were made. Tasks facing the League, and which it tackled at this meeting, included a plan to establish more groups affiliated, to establish ways of cooperating with other dancers in communities where its dance groups already exist, and to consolidate its present membership. Debated also was the movement to merge the League with other dance organizations having a generally similar cultural program. Secretary LOUISE REDFIELD, speaking at the Dance Congress the next day, announced the readiness of the League to enter any such merger agreement.

The New Dance League, at present consisting of some forty dance groups in New York, Detroit, Washington, Philadelphia, Los Angeles, Newark, and other towns, is made up largely of modern dancers, though there are some units of ballet and social dance. Its cultural program is to spread the dance more widely among the people at large; its political leaning is left.

CAROLA GOYA is revisiting Spain this summer, with added sojourns in London, Paris, Rome, Florence. She left New York on the *Rex* May 29, will return in the Fall to open her 1936-7 tour, under HAENSEL and JONES management, in Worcester, Mass., late in October. Her next New York performance will be around Christmas.

GLUCK-SANDOR and FELICIA SOREL, now choreographers on the Federal Dance Theatre Project, are reopening their Dance Center similar to the small theatre and studio they conducted some seasons ago. Dance and other types of performances will be given.

MARTHA GRAHAM, having recently completed the first transcontinental tour by an American modern dancer, will repeat this tour next season, accompanied this time by her group.

LUDWIG LEFEBRE will dance this summer in Germany, Switzerland, Poland.

CARLOS DE VEGA, just back from South America, began an American tour May 30, assisted by YNEZ, Gypsy dancer, MARILUZ CARMONA, Mexican dancer, VICTOR RODRIQUEZ, accompanist.

DORA DUBY, attached to the Mexico City government dance school, gave her final performance there June 6 and then returned to the U. S.

This summer's Hollywood Bowl dance performances will begin with *Carnaval,* staged by ALBERTINA RASCH, and presenting ROBERT BELL and CARITA CRAWFORD as first dancers.

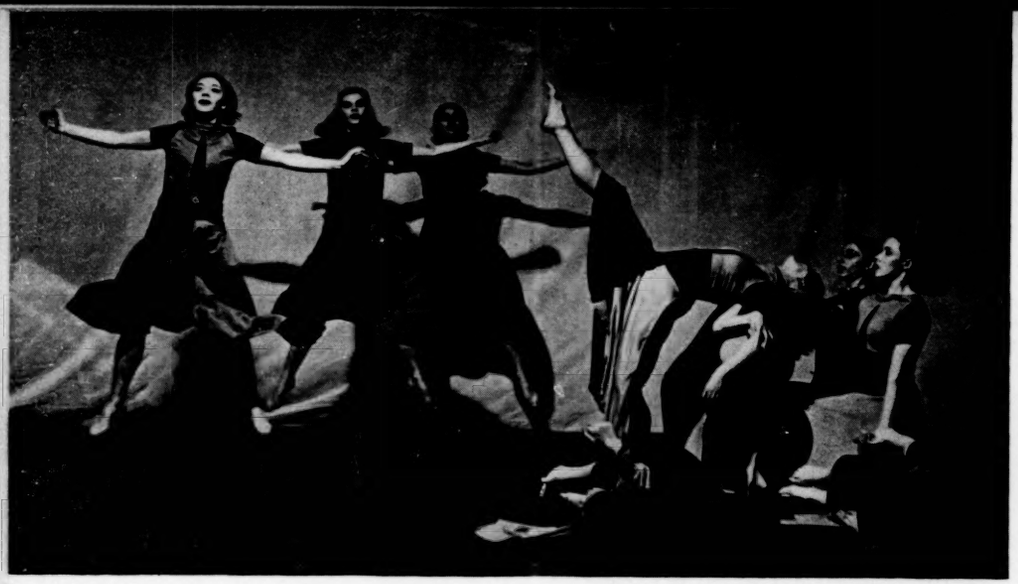
The June Opera Festival, also in the Bowl, presented LESTER SHAFFER in charge of the ballet interludes.

Redlands Bowl will play host (or hostess) to WALDEEN and to MYRA KINCH and company, the last-named to be seen also in Santa Cruz, Laguna, San Diego and San Jacinto.

On May 29 the Friday Morning Club, L. A., enjoyed a diversified dance concert con-

(*Continued on page* 32)

TILLY LOSCH, *Viennese star who has been seen in Broadway revues, will soon be visible again in pictures. Photography by Renato Toppo*



MARTHA GRAHAM'S *Dance Group achieved outstanding success in a technical demonstration at the Congress. Seen here in Celebration, the full group includes:* BONNIE BIRD, DOROTHY BIRD, ETHEL BUTLER, LIL LIANDRE, MARIE MARCHOWSKY, SOPHIE MASLOW, LILY MEHLMAN, MAY O'DONNELL, KATHLEEN SLAGLE, GERTRUDE SHURR *and* ANNA SOKOLOW. *Photograph by Paul Hansen*

Dancers in Congress

A Summary of the First Dance Gathering of Its Kind in New York City

THE important thing about this Congress is that, at last, it exists!"

So declared Tamiris at the opening session May 18 of the First National Dance Congress and Festival at the Y. M. H. A., New York City, advocated for years by many modern dancers and at length brought into existence by the three-ply sponsorship of the Dancers' Association (New York), the New Dance League (national) and the Dance Guild (New York Dance League affiliate).

The meager hundred and fifty Congress members and delegates only half-filling the hall in the Y. M. H. A., New York City, applauded the declaration with enthusiasm, as if the real success of the Congress was a forlorn hope. Yet before the week of May 18 to 25 was up, it became clear that the Congress was a success: the first real success that any recent artistic congress has had.

So at the final session Tamiris, generally regarded as the prime mover among modern dancers for such a conclave, justifiably crowed, though in moderate tones, over the existence of a vital and lusty youngster: Congress, age 1. Members and delegates applauded again, this time not hopefully, but confidently. They could look back on a week of six performances of which four were sell-outs; four well-attended conferences and discussions; and bathe themselves in an atmosphere of achievement.

Opening Session

Monday, May 18. Ralph Tefferteller, chairman, began proceedings with an address on the general purposes of the Congress: to give collective discussion to dancers' problems, both economic and artistic; to present on programs a cross-cut of the dance; to unite all dance interests. In short, a stock-taking.

Speakers then welcomed the delegates: Tamiris for the Dancers' Association; John Cunningham for the recent Artists' Congress; Louise Redfield, Edith Segal and Jacabinia Caro for the New Dance League, New York, Mid-West and California respectively; Paul R. Milton for THE AMERICAN DANCER; Herbert Kline for *New Theatre Magazine* and the New Theatre League; Henry Gilfond for *The Dance Observer;* May Gadd, for the American branch of the English Folk Dance Society; Mary Stark for the Contemporary Dance Group of Boston; messages from others were read.

Two committees to carry on the Congress work were appointed: Credentials and Resolutions.

The Credentials Committee included: Jose Limon, Esther Junger, John Connolly, Nettie Breines, Elizabeth Van Barnevelde, Louise Redfield, Margot Mayo, all nominated by the Joint Congress Committee. Nominated from the floor: Mary Stark, Pauline Lawrence, Jacabinia Caro, Victoria Greenwich, with John Cunningham drafted as advisor.

The Resolutions Committee included: Doris Humphrey, Sophia Delza, Anna Sokolow, Louise Roberts, Tamiris, Hanya Holm, Lisa Parnova, Edna Ocko, all nominated by the Joint Committee; nominated from the floor: Gluck-Sandor, Henry Gilfond, Sylvia Manning, Ruth Allerhand, Edith Segal, Felicia Sorel, Nadia Chilkowsky, Mary Innes.

The opening session ended with the committees going into huddles.

Conferences

On the week-end of May 23-24, four conferences took place, at which the dance in its various phases was praised, attacked, encouraged, discouraged, wept over and upon, analyzed, viewed in detail and in bulk, approached forthrightly or gingerly, subjected to philosophical vivisection and to literal-minded dissection. In brief, the speakers talked too much and the listeners not enough: an easily remediable defect calling for more ruthless chairmen. But the conferences proved beyond the faintest shadow of a peradventure of a doubt that there is plenty in this dance world to talk about, plenty to get excited about, and plenty to hold another Congress about, even if actual results this year may seem less than hoped for.

First conference—Dance in a Changing World, chairmanned by Sophia Delza—presented speakers and papers checking up on the condition of the patient. Anatole Chujoy of THE AMERICAN DANCER surveyed the ballet; Gervaise Butler of *The Dance Observer* glanced at the modern dance; Leonore Cox spoke about the Negro's place in the dance and her appealing sincerity won her a solid hand; Mura Dehn discussed "jazz" dance; as did Roger Pryor Dodge. Papers from others not present were read.

Second conference—Survey of Dance Organization, chairmanned by Elizabeth Van Barnevelde—presented as speakers: Ralph Tefferteller on the folk dance; Grant Code of the Brooklyn Museum on the usefulness of the museum as a place for the dance; Elizabeth Burchenal on the folk dance; Louise Redfield for the New Dance League on the organization of cultural groups; Oscar Duryea, New York Society and Dancing Masters of America, on organization among teachers; Paul R. Milton, of THE AMERICAN DANCER, on organization among teachers and professionals.

Third conference — Economic Status of Dancers, chairmanned by Nadia Chilkowsky —presented Ralph Whitehead, Executive Secretary of the American Federation of Actors; Frances Hawkins, manager of dancers; Tamiris, dancer and choreographer. Praise should go to Chairman Chilkowsky for limiting the speakers and thus leaving room for the most animated discussion of any of the conferences.

Fourth conference—Dance and Criticism, chairmanned by Edna Ocko—presented Joseph Freeman of *The New Masses,* Louis Horst, musician and editor of *The Dance Observer,* Doris Humphrey, dancer and choreographer; John Bovington, dancer and writer; John Martin, critic of the New York *Times.*

Closing Session

An enterprise dear to the hearts of modern dancers for many years, the Dance Congress got under way in extremely short order: hence its failure to attract and engage other dance fields, such as the organized teachers, the Broadway professionals, the balletomanes. Hence also the dominant note of modernism at the Congress: excellent for the self-confidence of the still somewhat touchy modern dance; not excellent because it did not give a truly representative picture of the dance field.

Future Congresses therefore should strive to

(*Continued on page* 34)

ARTHUR MAHONEY'S *execution of a Spanish farruca on the first Congress program aroused wild enthusiasm*

VIVIENNE HUAPALA MADER, *who arranged the dance on this page, has spent more than two years in the Hawaiian islands, doing research in dance, music and folk lore. She has made many American concert appearances*

My Little Grass Shack

A Hula Dance from the Hawaiian Islands

by VIVIENNE HUAPALA MADER

Music: *My Little Grass Shack,* Johnny Noble publication. Victor record No. 24602B.

This dance describes the longings and tremendous urge felt to return to the Little Grass Shack in those tropical islands where springtime is eternal and the nights are tinged with the full, warm moon, the rolling surf, the strumming of ukeleles, the beat of a hula dance—soft, plaintive melodies that linger in the memory.

The costume includes a hula skirt reaching just below the knee, a garland of flowers around the neck, perhaps some in the hair, and around the wrists and ankles; wear either a plain underslip or a brassiere and trunks of a bright color.

For this hula the hips move up and down like the motion of a balance scale. The weight is put on the L ft., the L hip is down, and vice versa, maintaining a constant rising and falling of the hips throughout the entire dance. The hands, with appropriate gestures, describe the story that is sung, while the feet merely sustain the rhythm.

Steps

It is advisable to keep both hands on the hips while practising.

Slow sway: 1-2. Ct. 1, shift weight onto L ft. by pushing up R heel and R hip. Ct. 2, shift weight back over on R ft. by lifting L heel and hip.

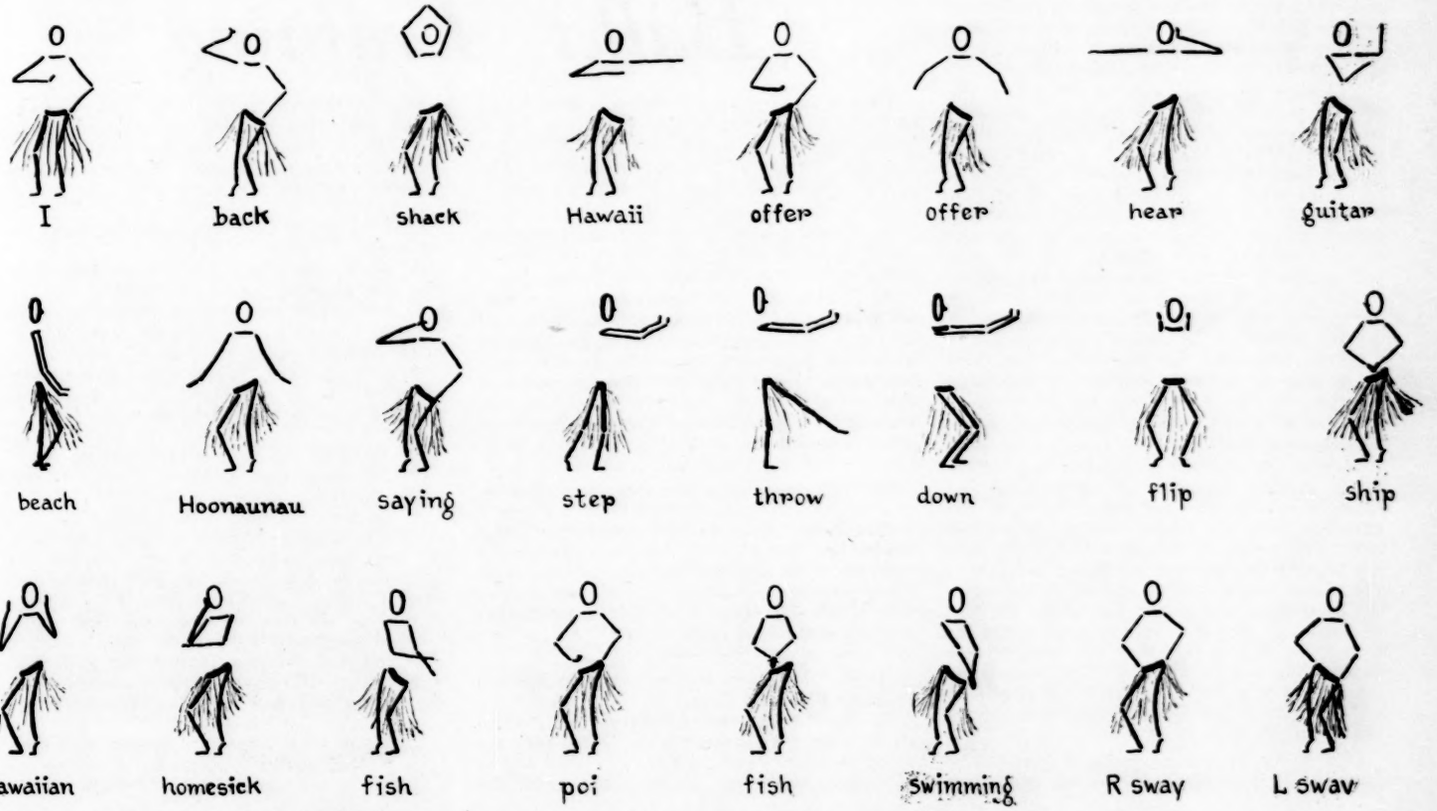
Fast sway: Same as *slow sway,* except there are 3 cts., R-L-R.

Vamp: 1-2-3. Ct. 1, with L ft., take one short side step to L and shift weight on it. Ct. 2, take short step fwd. on R ft., shift weight fwd. on it, rocking fwd. Ct. 3, shift weight back on L ft. and rock back. Hips move up and down as the dancer rocks, the same ft. being down that the weight is on.

Step throw: 1-2-3-4. Ct. 1, step fwd. on L ft. Ct. 2, swing R leg up straight fwd. to about knee height. Ct. 3, place R ft. on floor about four inches to side of L ft., shift weight to be equal on both feet and bend both knees. Ct. 4, holding this position, flip knees outward with a little jerk: by raising both heels slightly from floor and quickly lowering them with an accent. Up to position.

Words	*Step*	*Hand Gestures*
I want to go back (L) to (R) my little (L)	*vamp*	L hand on hip, R hand points to self on word I, point back over R shoulder on word "back," step L on "back"
Grass shack (R) in (L) Kealakakua (R)	*vamp*	Both hands held up in front to frame face, fingertips touch to form roof of house
Hawaii (L-R, L-R-L)	*slow and fast sway*	Arms at shoulder level, palms down, R out straight to R side, L bent in across chest
I want to be (R) with all (L) the kanes (Men) (R)	*vamp*	R arm, as if to offer, makes horizontal circle from chest out to R, back of hand leading
And wahines (women) (L) that (R) I knew (L)	*vamp*	Repeat previous gesture with L hand
Long ago (R, L-R, L-R-L)	*vamp, vamp*	Repeat previous again with R hand, then with L

(*Continued on page* 30)



Mothers in the Classroom

by HARRIETTE LINK

HOW often we hear the expression: "The only trouble with a baby class is the mothers."

Suppose we counter with this: "If it were not for the mothers we wouldn't have any baby class!"

As a matter of fact, trouble with mothers is brought on by the teachers themselves. They regard mothers as necessary evils, interlopers and mischief-makers, and would prefer to banish them from the class room entirely.

On the contrary, a mother is a thinking human being with the interests of her child foremost in her consciousness. Some explanation is due her as to what her child is going to receive. She is not compelled to send her child to a certain class, as is the case in public school, and she should not be treated as one incapable of understanding anything and everything that affects her little ones.

Too often a mother is humiliated before her child—made to feel ignorant and incompetent. Because she is not a dancer herself, she is made to feel that the whole subject is beyond her comprehension. She is expected to place her child in the hands of strangers in the blind faith that these strangers know what is best.

As one cannot teach children without some knowledge of child psychology, so one cannot expect to be successful with mothers without a certain degree of "mother" psychology. The most valuable clue we have as to the best method of dealing with mothers lies in the fact that the mother who creates the least disturbance is the one who is, herself, a dancer. It is because she understands, not only technique, but behavior as well.

From this it follows that to the mother who knows not even the first principles of dancing, some fundamental rules should be laid down, and the reasons given therefor. This should be done before enrollment, because if a mother does not intend to conform, her influence in the studio is bound to be undesirable.

The most important rule of all is that the mother must not in any manner whatever attract the attention of her child during instruction. The reason is that a child cannot see nor hear two things at once. In fact, even the adult who can do so is rare. If Mother is shaking her finger, whispering something, signaling with reference to some item of costume, or chatting with someone else, the child will endeavor to read the message her mother is attempting to convey, or, what is far more intriguing, will try to determine whether or not she herself is the topic of conversation.

In the meantime, the instruction has gone on unheeded, to the detriment of the little one.

There is occasionally a child who seemingly cannot keep her eyes from her mother. It may be because she is shy, but more likely she is looking for signs of approval or disapproval. Whatever the cause, it takes her attention from the lesson, and of course the inevitable result is disapproval. This fault can usually be corrected by telling her that if she wishes her mother to remain in the room, she must look, not at her, but at the teacher. Children like to know their mothers are in the room; like to feel that they are near, always dependable and available. The knowledge contributes to a sense of comfort and security which makes it possible to forget the mothers, just as in playing about at home.

One thing is unnecessarily disturbing to parents. This is the fact that one branch of instruction seems to be entirely forgotten while the next is being given. For instance, certain arm movements are given, then steps to be done with the arm movements. A child invariably forgets about the arms in concentrating upon the steps. Her mother should be told—for she cannot be expected to know by instinct—that concentration first upon one feature, and then upon another, will in time reach an automatic stage in one or the other, when they can be done simultaneously.

Three Important Rules

Do not allow mothers sitting in a classroom to attract the children's attention during a lesson.

Explain to mothers why their pupils are taught only one thing at a time.

Explain why a new step cannot be taught at every lesson, and why it is needful to go more slowly.

A complaint frequently heard is this: "My little girl has taken lessons for so long, but she hasn't learned a thing. She cannot do one step, and they taught her a new one at every lesson."

In the last clause lies the explanation. Teachers are often advised to give something new at each lesson, so that if a child is absent from lesson she realizes she has missed something. This may be advisable for larger children, but for the little ones it is well-nigh disastrous. They should be given a new step only when the previous one can be done with enough freedom that they enjoy its execution, and regard it as some sort of game in which they are becoming proficient. Then a new step should be added to the old, not substituted for it.

It is true that some children learn faster than others in a class, but they are losing nothing, for they have time to think of the details that perfect the performance. When they reach a point where they are actually being retarded they may then be transferred to a class that is more advanced.

Some children learn more slowly than the average. In a very few instances the child is of lower mentality, but in such cases the mother is well aware of the fact and does not expect too much. She is satisfied with whatever the child does acquire. It should never be expected, however, that a mother will give voice to this type of handicap.

A very real surprise awaits the mother whose baby has a grown-up line of conversation and a snappy come-back to everything, who never misses a trick in what goes on about her, but who lags away behind in class. That baby is simply too absorbed in other things to concentrate. She is admired and praised wherever she goes, and has not grasped the importance of making a definite effort in any direction. She will allow the others to execute a step and she will follow them, just a shade behind, as a rule, and with her eyes fixed on someone beside her, but with not the slightest conception of what she is doing. Call upon her to show the step alone, and she merely stares. It will be noticed that in a private lesson this child far outstrips her work in class. If she can take private lessons, all well and good, but she should also be kept in class and taught to dance in strict unison with others.

After all, the problem of mothers in the class room is not so great. If we take the pains to understand them, we will see how to make it possible for them to understand us and our work with their children. If we recognize the fact that they are trying to give their children the best that life affords, and that it is to us they are turning for the help they need, then there is no problem whatever.

Ballet Training

This is the first of a series of articles based on radio talks given by Ernest Belcher, ballet master and producer, over Station KFAC, Los Angeles, during the past several months. The second article will appear in an early issue.

Q. Would you tell us how, in your opinion, ballet dancing, compared with other types of dancing, rates in America today?

A. During the past eight or ten years ballet dancing, which includes toe, character and all types of pantomimic dancing, has steadily grown in popularity, especially the last three or four years. To me the ultimate proof of this is the capacity audiences drawn to performances of the Monte Carlo Ballet from coast to coast.

Q. When starting ballet training, what requirements are necessary to become a dancer?

A. Of course, youth and beauty are great assets, but the love of dancing, patience, a real desire to practice and succeed are absolutely necessary. Natural talent sometimes is seen at the start, though often it is not discovered for quite some time.

Q. How long does it take to train what you consider a finished dancer?

A. About four years. However the fifth and sixth years give great finish. This does not mean that one cannot attain a certain degree of success with less training, but much depends on the student's study and practice. Along with this training the student should study music, painting and drawing and devote some time to the study of characteristics of other countries and their people.

Q. What effect does ballet dancing have on the body?

A. Only one effect, *good,* providing only that the training has been correct, for the very first results are correct body carriage and posture. I have found in many cases, due to strict attention being paid to this one thing, that most physical defects were permanently corrected. It is surprising how often this training is recommended by doctors.

Q. So often you hear it said that toe dancers have large and unsightly limbs. Is this really the result of toe dancing?

A. If those desiring to do toe dancing will carefully follow instructions and first strengthen the muscles necessary to support the weight of the body, their legs will remain well shaped and of normal size. But if the student is put on her toes at once, expecting undeveloped muscles to support the body's weight, then you find enlarged leg muscles and often thick ankles. But again I repeat, correct training *cannot* and *does not* have this result.

Q. Up to what age can a person start their training and really be successful as a dancer?

A. Up to the age of eighteen years.

BEWARE OF DANCE COMPETITIONS

by

DOROTHY NORMAN CROPPER

LONDON: For a number of years dance competitions have been held in Europe, with the international contest in Paris a yearly event in which every leading country except the United States is represented.

The idea of competitive dancing suggests the development of dancing in its best form. Also, though it is by no means a secondary consideration, it indicates added work for the teachers who train contestants. We have looked up to England as the country that has developed dance competitions to a greater degree than most others. In the United States we have made certain feeble attempts at organizing competitions, but the Chicago Association was the only one that actually went through with it in the proper way. THE AMERICAN DANCER asked me to look into the matter and present the findings for your consideration. And the findings in England, which we regard as the home of competitions, are very different from what I expected.

This article deals mainly with ballroom dancing competitions because, being an amateur pastime, ballroom is a larger field from which to draw. Competitions in the other branches of dancing are by no means lacking, though they are of less interest to the general public because of their specialized type.

The one person who knows the subject thoroughly is Philip J. S. Richardson, Editor of *The Dancing Times* (London) and to him I went. Not a professional dancer or teacher himself, Mr. Richardson is well equipped to give an unbiased opinion based on years of contact with every phase of dancing. His first remark, when I told him that some American teachers were keen to start competition dancing, was: "Don't do it."

Of course, I was absolutely floored at that, since any other response would have been more expected, but when he began to elaborate it was different. Competitions in England, as seen through Mr. Richardson's eyes, are quite different from the American interpretation of them.

The first year that competitions were held in England a good class of professional men were attracted to them—professional in the sense of the law, medicine, and so on. Expert dancers of the amateur class took as much interest in competing for honors as would any tennis or golf player. The first year, therefore, was a huge success.

Encouraged by the public response, the organizers planned for the future. Good dancers began training under teachers well in advance of the contest date; the net result was an increase in teachers' business and very much better dancing in the competitions.

At this point the followers of the dance halls began to take an interest in the matter and the third year brought a class of people into the contests that had hitherto been lacking. What corresponds to the sharpshooter-cake eater type of men in America is called "Palais boy" in England—in other words, those who follow the activities of the dance halls, or "palais," going from one to the other to compete for prizes. These dancers are largely self-taught and while their dancing has a certain style of its own, it is, generally speaking, not the type that we recognize as good dancing.

At this point competition dancing in England developed, I am told, into a headache. Although these contests continue, possibly from habit, Mr. Richardson assured me that they have *not* improved dancing. His advice is that since we have not started them officially we will do well to avoid them.

There is, however, another side to the question.

Last summer one of the New York newspapers ran a "Harvest Moon Contest." It was an exploitation stunt, pure and simple; the organizers were not concerned in the slightest degree with the betterment of dancing. Needless to add, it did not aid dancing. Now the point is this: we have no idea of the actual value of an idea until we try it. So, if contests are to be held, let them be organized and run by those who understand dancing and are honestly concerned with its improvement. Therefore, the D. M. of A. is the logical sponsor. Now that affiliation is progressing, the locals could hold competitions, with the winners of each taking part in the finals each year.

In order to create the proper public appeal, contestants should be limited to the amateur class, a very good start being possible among the pupils of teachers who are members of organizations. If this were done it would be only a question of time until the general public could be admitted. We might find that the situation would be entirely different from that in England, though unquestionably the dance hall exponent is always attracted by a contest.

The dance hall question in England works out about the same as in the United States: in the smaller towns and cities they have a better patronage than in the large cities, for the simple reason that there are no clubs or hotels that provide dance possibilities. Dance halls the world over are constantly holding competitions and they are usually well patronized. Whether or not this is a significant fact, when we consider the D. M. of A. as the sponsor of competition dancing in the United States, can be decided only by a fair trial.

THE EVOLUTION OF TAP DANCING

by JOHNNY MATTISON

THE FIRST type of tap dancing, in its stage form, in this country was wooden shoe dancing, which consisted of jigs, reels, and Lancashire clog. One of the greatest dancers of that era was Barney Fagin, who is now referred to as the father of American tap dancing. He was dance director for the Thatcher, Primrose and West Minstrels and coached many prominent dancers of the day.

George Primrose, a protege of Fagin, was a stylist in soft shoe dancing, which is now known as Primrose soft shoe. It was a development from the foundation of Lancashire clog.

Next in line came waltz clog, an importation from Holland. It was popularized by Pat Rooney the first, and later carried on by Pat second and third. The dance became famous and had hundreds of imitators.

Buck dancing had its origin in the South. It was a Negro creation and was danced as a lazy shuffle. The Mobile buck originated from this style. George M. Cohan was responsible for a style of eccentric which he ad libbed by accident when an orchestra played the wrong selection of music for his buck dance.

The next important addition to the dance was the cake walk, a brainchild of Dave Genaro of the team of Genaro and Baily. This was really the beginning of the strut which is so much part of the tap dance today.

Buck dancing took on a new twist when it was revolutionized by Johnny and Maxie Ford, the latter being a member of the Famous Four Fords. At the time Johnny was awarded the Bell Trophy as the world's greatest tap dancer. The two brothers were creators of many steps that are standard today such as off-to-Buffalo, wings, rolls and nerve roll combinations.

Up to this time there had been many comedy dancers of the big shoe variety until Harlan Dixon, of the team of Doyle and Dixon, exhibited his snap-knee eccentric. The routine is a sort of legomania and snapping of the knees, sometimes called knee pops. Dixon has appeared in many Broadway shows and is at present directing dances for Warner Brothers' Eastern studio in Brooklyn.

Echo dancing was the novel idea of Johnny Boyle, who introduced it with his partner, Hiram Brazil. The dance was cleverly arranged, for while one person danced on the downbeat of the music the other worked on the upbeat. It came into prominence in recent years and no hoofing act was ever complete without an echo or afterbeat dance.

A derby hat and cigar were the props needed for the Frisco, which was Joe Frisco's original style. It swept the country, with everyone, for a time, doing a Frisco impersonation.

The Charleston next became the craze and was danced by everyone; many dancers claimed the creation, but the step was first seen in a Negro revue. The Charleston was a sensation and lasted about five years.

Black Bottom followed and was popular for two years. George White had created it for his *Scandals*. A few smart dancers added more taps to the Black Bottom and here was the beginning of rhythm dancing.

Bubbles, of Buck and Bubbles, was one of the first to dance rhythm. It soon became apparent that this was not a fad and it is considered tops today. There are many different types of rhythm, as it is a combination of buck, soft shoe, waltz, Charleston, Lancashire, etc. Hal Leroy became a sensation doing a style of rhythm with a Charleston foot motion known as tanglefoot tap.

Snake Hips Tucker created snake-hip dancing in Lew Leslie's *Blackbirds* revue, and it has become part of most dancers' repertoire. Shim Sham Shimmy was a harlemania idea which soon caught on everywhere; and then somebody started *Truckin'*, which is currently the rage.

Some of the dancers of the old school, and the type of dance for which they were known, were: Margie Trainor, known as the first stair dancer; Eddie Horan, famous for his walking dance; Lou Hale, first known nerve roll dancer; Master Barney, champion jig dancer; Charley Queen, for his trick nerve roll; Fanny Beane, originator of the fan dance; Eddie Leonard, well-known minstrel man, for his soft shoe. Scattered through, there have been many novelty dances such as sand, drunk, pedestal, etc.

Some of the dancers of recent years and their creations were: miniature stair dancing by Frank and Forman (now known as Eddie Stewart and Hal Mencken). A dance on a piano, tapping keys, tap on stool, is Eddie's latest. Frank Condas and Matty King for their four and five tap wings; Will Mahoney's xylophone dance; the over-the-top and trench steps, by Eddie Rector; Leonard Barr for his original style of eccentric, (he is considered one of the greatest eccentric dancers today); Berry Brothers for their unusual strut; the sophisticated manner of Paul Draper and Georgie Tapps; Duke McHale and his tap turns; James Barton, one of the finest artists of the theatre; Fred Astaire, Eleanor Powell, Sunny O'Dea, and Bill Robinson.

That about covers the dance situation. Who will be next?

The CHALIF SUMM

31st Year -- June

THE CHALIF SCHOOL has the honor to present its exceptional professional faculty – whose members take pride in the combined record of 148 years' experience of instruction in the art of the Dance!

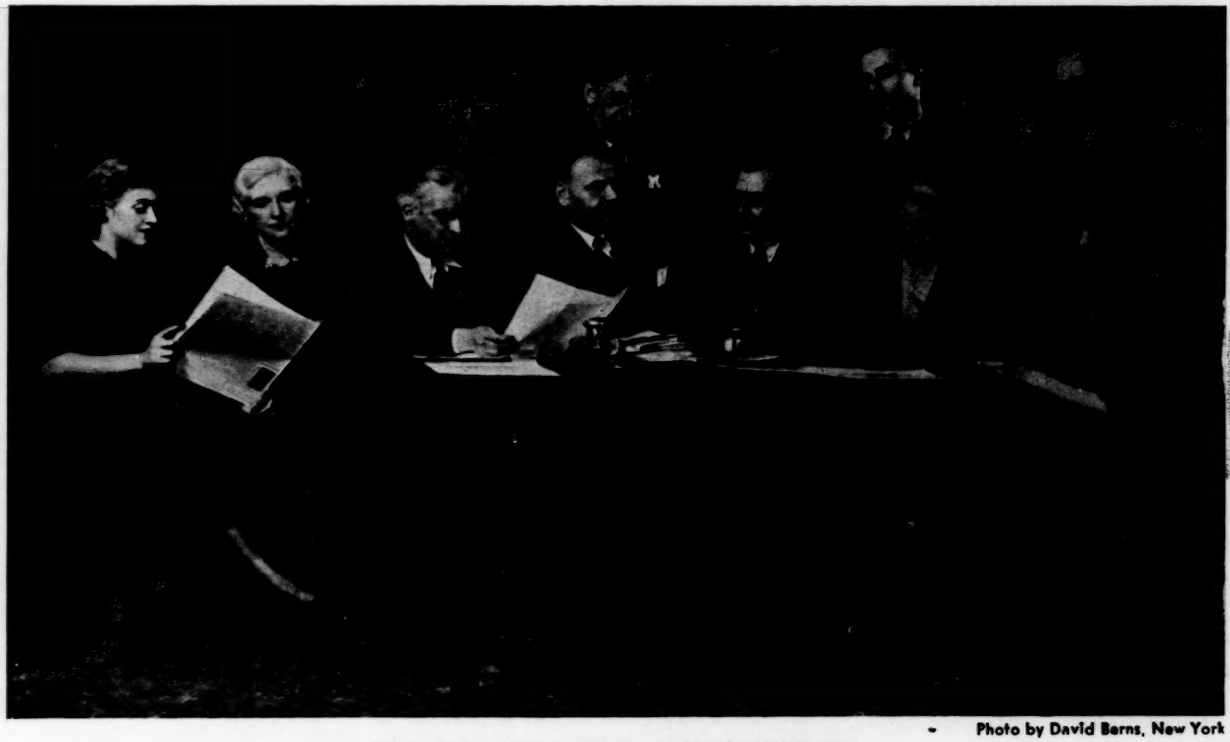


Photo by David Berns, New York

THE CHALIF FACULTY IN CONFERENCE

Left to right—Frances Chalif (Baby dances and Ballroom), Elizabeth Gilfillan (Pianist), Billy Newsome (Tap), Louis Chalif (Rhythmic and Dances), V. Swoboda (Ballet), Polly Korchien (Modern), Mme. Yurieva (Oriental and Ballet). Standing, left to right Franz Serli (Pianist), Paco Cansino (Spanish), Georges Maniloff (Acrobatics).

"The Chalif School and the work with you and your able assistants has meant to me high ideals to attain and teach the best in dancing, a keener appreciation of all that is beautiful in the art of dancing and the allied arts, music, painting, sculpture. I have found that Chalif dancing gives the joy of the dance, simple, graceful arm movements and is particularly useful in group work which demands a good but simple technique. And of course, there is your advanced work for those who would go farther. . . . I have returned to the School from time to time and always enjoyed my work and benefited by it."

CLARA I. AUSTIN, East Orange, New Jersey.
Pres. New York Society of Teachers of Dancing.

"The Chalif Diploma and wonderful work I received at the Chalif School of Dancing has been a great help to me through twenty-seven years of teaching. I am always proud to think that I was amongst the first graduates of a school that has given so much to improve dancing in this country. The health of a pupil always improves under your type of work."

VIDA GODWIN, Dallas, Texas.
Dean of Women, D. M. of A.

"I am happy to tell you that I have taught over 25 of your dances since I received them, and have actually presented some in public recitals. All have been received with great enthusiasm and wonderful results. The more I use your dances the more I am convinced of their great teachable quality and artistic merit."

MR. K. THEO. STARKEY, Shirley, New Zealand.

School and Mail Order
(Steinway Hall) 113 West 57th St

& NORMAL SCHOOL

t to August 21st

aduate this
mmer by tak-
our special
hour course.

$40 one week, $75
two weeks, $105
three weeks (each
week consists of
5 hours of in-
truction). Notes
given free. Each
week is a sep-
rate unit.

The Chalif-Swoboda Ballet will present a program of dances on the Mall in Central Park, on Saturday evening, the 27th of June. The dancers will be a feature of the concert by the City Symphony Orchestra, conducted by Judge Leopold Prince. The Strauss Blue Danube Waltz, specially arranged by Louis H. Chalif, heads the program which will be comprised of classical, national and character dances. These latter, which include the ballet from Smetana's opera, "The Bartered Bride," and a modern Russian ballet, "The Red Poppy," by Cliere, owe their choreography to Vecheslav Swoboda, well known ballet master.

Frances Chalif and Simeon Karavaeff will lead the company of fifty dancers. Katia Komerova, Doris Neal, Constance Hardinge and Una Belle Howard are the featured dancers.

alogs Sent on Request
St., New York City • CIrcle 7-1927

PRINT IN BINDING

Bulletin

Dancing Masters of America, Inc., and Affiliated Clubs

by WALTER U. SOBY

THE Secretary-Treasurer is happy to report that there are more members in good standing than at any time since 1929. This is no doubt a reflection of the considerably improved business conditions which many dance schools have been experiencing this season. Studios in every part of the country have found themselves with solidly increased enrollments, sell-out audiences at their recitals, with the prospect of similar increases next fall.

A certain fraction of the profession, however, is feeling competition from the free classes under WPA and NYA direction, and it was for this reason that the most recent news bulletin sent to our members included a questionnaire about such classes. Any members, who know of such free government classes in their communities, should fill out the questionnaire at once and return to the home office.

The facts being assembled are being used as proof of unfair competition by the National Council of Dance Teachers' Associations, of which the D. M. of A. is a member, in presenting its protest to the Federal authorities in Washington.

Affiliated Clubs

At this writing, no word as yet has been received from the following clubs as to election of delegate directors to the New York Convention:

Associated Dancing Teachers of Southern California, Club No. 1; South Texas Association of Dancing Teachers, Club No. 3; Western New York State Council, Club No. 8; Texas Association of Teachers of Dancing, Club No. 11; California Association Teachers of Dancing, Club No. 13; Cleveland and Ohio Dancing Teachers' Associations, Club No. 16.

The Associated Dancing Teachers of Southern California, Affiliated Club No. 1, is holding its fourteenth annual convention on August 23, 24, 25, and 26, at the Huntington Hotel in Pasadena.

Employment

Members seeking posts as associate or assistant teachers for next season may register their names and qualifications with the Secretary-Treasurer, either by mail in advance or at the Normal School and Convention this summer. Members seeking assistants are urged to give preference to D. M. of A. members.

Pageants

Both Leo T. and F. W. (Daddy) Kehl will be prominent in dance activities at the centennial festivities of Wisconsin, June 27 to July 5. Leo Kehl is in charge of dance performances every day, while Daddy Kehl is in charge of a pageant of quadrilles, in which two hundred couples from all over the State will take part. Mr. and Mrs. Henry Ford will be guests of honor.

Bessie V. Burkhimer, of Charlotte, N. C., and Mrs. Eloise B. Burkhimer, will go to Houston and Dallas late in August to supervise production of a pageant as part of the Texas Centennial.

Personals

May 12 Dorothy June Nunez, of Texas City, Texas, daughter of Mr. and Mrs. E. Nunez, was married to William Jacques Godard.

Last month a baby, Marlene Joy, was born to Mr. and Mrs. E. S. English, both members of the California Association, Club No. 13.

In Memoriam—Harry C. Fink, teacher of Baltimore for forty years, died last month after an illness of seven months. He is survived by his wife and two daughters. He became a member of the D. M. of A. in 1914, and has held office in the organization.

DANCE EVENTS

(*Continued from page* 14)

ropolitan. Rehearsals on the stage are reduced to a minimum and orchestral rehearsals are almost unobtainable except for operatic performances. Still, these handicaps should not be responsible for such shortcomings. The reason must be found in the organization of the ballet itself.

It certainly is necessary for those responsible for the existence of the American Ballet to take stock impartially and chart a course for next season with all the wisdom at their command. They should not be misled by the fact that the audience at the Metropolitan seem to like their performances. It is true that the Metropolitan audiences have applauded the dancers, and even at *Orfeo* the writer heard many praise the proceedings in ecstatic terms. The audiences at the Metropolitan do not consist of dance lovers or those interested in ballet. They are in no way to be compared with the audiences that, for example, go to see the Ballet Russe. Long neglect of the ballet at the Metropolitan has alienated those truly interested in the dance and has dulled genuine dance appreciation in the regular opera-goers. For the Metropolitan audience the ballet is a spectacular interlude which primarily serves as light relief. In a long evening of serious music the ballet comes as grateful dessert. The American Ballet must understand the situation and must understand that no artistic organization can survive persistent critical condemnation, and unless it has satisfactorily proven to itself that such criticism has been unjustified.

Ballets from On Your Toes, musical comedy by Richard Rodgers, Lorenz Hart and George Abbott, George Balanchine, choreographer, Majestic Theatre, N. Y. Current.

On Your Toes is the only musical comedy within the knowledge of this writer having two full ballets. This is because the piece has a story about the Russian ballet.

The first ballet, *Princess Zenobia,* danced by Tamara Geva, Demetrios Vilan, William Baker and George Church, is a take-off on one of the traditional fairy ballets. That is to say, the assumption is that it is a take-off, for it is difficult to know when the ballet is serious and when it is burlesque. This confusion rather spoils its effectiveness, and the crowded staging and small space given over to the action detracts from it additionally. Mlle. Geva, long with both the ballet and musical comedy, does not shine too strongly, her toe work being more than a little weak. The best work was done by William Baker as the Old Prince. He appears to be a promising dancer.

Princess Zenobia, however, is merely a prelude to the main ballet, with which the production closes. This is *Slaughter on Tenth Avenue,* with a tale concerning a burlesque strip womon (Geva) whose murderous boy friends gets Bolger into a lot of trouble. Balanchine puts much fanciful choreography into this piece, and it is enjoyable both as a ballet and as a show. Geva, in a character role, does well, particularly with a pair of gorgeous legs sheathed in network. A flaw in the choreography is the treatment of the policemen in the plot. They appear in goblinesque costumes and perform antics which are out of harmony with the general design of the ballet. There are a few similar touches which throw the piece a little out of gear. But they do not prevent an attractive production. The music, it should be noted, helps a lot. It was a relief to hear real jazz instead of the sickly synthetic concictions some other syncopated ballets have.

Radio City Music Hall. Presentations.

Florence Rogge, the ballet mistress of the Music Hall, staged a new version of the Ravel *Bolero,* and did much more with it than the other choreographers who have used this composition in the last two years. She did not try to impose a story on it, as Fokine did, nor involve it in extravagant staging, as Ruth Page did. She used Ravel's music for dance only, which is right. Some time, however, a choreographer will produce the *Bolero* in the manner it was written, as a single theme restated with variations. The ballet would then achieve unity with the music.

Miss Rogge succeeded in creating a continuous, flowing mass movement, which harmonized well with Ravel's obvious intentions. It began with a duet by Hilda Heckler and Nicholas Daks, picked out from a darkened stage by a spotlight, and thereafter drew out groups of the dancers who used the rumba and several movements of the conventional Spanish dance as a base. One effective step was carried out as a theme, a complete turn ending in a stamp of the right foot. Not so felicitous was a jumping movement, which seemed foreign to the composition.

The costuming was glittering, and at the finale a gigantic screen with what seemed like Mayan figures was used as a background.

California, by Dorathi Bock Pierre

Elizabeth Talbot-Martin, May 4, Little Theatre of the Verdugos, L. A.

Miss Talbot-Martin has been working for some time with the Horton Group and has appeared with them in concert, but this was her first solo concert.

She has everything in her favor; youth, enthusiasm, a body much like Ruth St. Denis', and a facile and adaptable imagination. But she clearly lacks experience. She needs much practical, hard, professional work to clarify her own ability and aims, and she needs direction. One feels that she has not yet found her medium, nor does she get everything possible from her interpretations. Her work leans toward the dramatic and she does not always seem to be in complete harmony with her accompaniment. One sees enormous possibilities, but she is not yet ready for solo concerts.

In this, her first concert, she used a preponderance of satirical numbers, which was a mistake, for dancers with years of study and experience are rarely able to express satire through the dance, and certainly one so young should be very careful of this medium. In only one number did she approximate the correct timing and the lightness of touch necessary for satire, and that was in *Game of Tennis,* in which she demonstrated that in the so-called Gay 90's, tennis was a perfect game for a perfect lady.

Her program was long, and there was too great a repetition of movement and idea.

Two of her numbers were danced to music especially composed by Brahm Van Den Berg, who played these compositions himself.

Two of the numbers, *Gnossienne No. 3,* and *Dance for the Maguay,* had choreography by Lester Horton. They were the best numbers on her program.

(*Continued on page* 31)

Student and Studio

ON May 24 the National Council of Dance Teachers' Associations, formed last month to protest the spread of free dance lessons under Federal Relief auspices, met and decided to forward the resolution adopted by the member organizations to Federal Relief Administrator HARRY L. HOPKINS, pointing out the abuses and dangers to the dance field, and suggesting several methods of correction.

The next development, it is expected, will be some form of reply from Mr. Hopkins, resulting perhaps in the development of cooperative corrective action between the WPA and the National Council.

Between the two meetings of the Council, May 3 and May 24, additional organizations adopted the resolution and thus became members of the National Council for this emergency task. In addition to the original members—the Dancing Masters of America and Affiliated Clubs, the New York Society, the Dancing Teachers' Business Association of New York and the Chicago Association of Dancing Masters—the Council now includes the American Society of Teachers of Dancing, the Philadelphia Dancing Association, the New England Council of Dancing Teachers, and the Alabama Association of Dancing Teachers.

Another meeting will be held as soon as a reply is received from Mr. Hopkins.

Performances

Teachers of dancing find business stimulated by appearances of professional artists and ballet companies in or near their home towns. In fact, interest in dancing soon disappears almost completely in the localities that are isolated from the places where good performances can be seen. Yet, how many teachers have actually interested themselves in the promotion of dance concerts in their own towns and cities?

Attending whatever performances that happen to come their way, the majority of instructors are inclined to overlook the inspirational value of a good dance event. They often fail to see that more dancing of a professional nature brings more pupils into the classes. The fact that the professional theatre and the dancing school might work together for mutual advantage and profit must soon be recognized by both performer and teachers.

Under the present regime, the work and bother of promoting a dance performance, if there is to be one, is left to the woman's club or some similar organization. Why not the dance studio?

The coming season will find a greater number of touring artists and companies than ever before. A dance-minded nation is responding to these new and cultural forms of entertainment. Will the dancing teachers sit back comfortably in their armchairs and "Let George do it"?

No person in any town is better able to choose the best dance artists for a local concert than the dancing teacher; arousing interest in the event; organizing a campaign of publicity and ticket sales; and putting it over financially as well as artistically. The annual or semi-annual school recitals have in most cases given the teacher of dancing enough experience in local management to make the professional venture a complete success in every way. The profits may go to benefit a scholarship fund for the school. The real returns, however, would appear with increased interest and respect for dancing as an art in the community, continued interest in the minds and hearts of the enrolled pupils and an increase in new pupils who have found inspiration and an ideal for which to study.

California

Dancing Teachers' Business Association of Los Angeles, having borne up long enough under the special tax, or license, being levied upon dance schools in Los Angeles, but not upon music schools, presented a resolution protesting the tax to the Los Angeles City Council.

Objection of the D. T. B. A. to the tax is based on these sound points: the tax is discriminatory in that it is levied upon dance schools, but not on music; dance studios are restricted to certain zones of the city, while music teachers may make noise anywhere; the tax makes it doubly difficult for teachers to compete with the classes in public schools.

Los Angeles teachers will recall how narrowly New York City teachers missed being licensed last Spring. The danger was averted by a united protest to the city authorities. Teachers in Los Angeles, therefore, should all unite to protest unfair taxation; without question the right amount of pressure will force the city to amend the tax law in the direction of fairness.

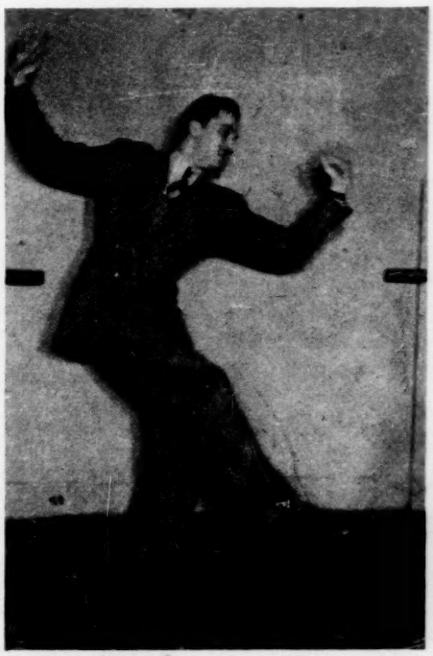
Teachers everywhere should also take warning from the Los Angeles situation: taxes of this special kind (as in Cincinnati also) make it more difficult than ever for privately owned schools to compete with the increased amount of dance instruction in public schools.

Western Society of Dancing Masters held its regular meeting May 24 in the studio of President MABEL HASSE, Stockton, at which a full teaching program was presented.

Members of the Western Society board of directors were guests of honor at the dedication ceremonies marking the opening of OLIVE DE LEON'S recently completed studio building in Vallejo, previously reported in these columns.

ELEANOR PUTNAM, teacher of tap and ballet at the Hollywood Conservatory of Music, has flown to New York for a summer of intensive study.

One hundred students of the Santa Monica branch of the ERNEST BELCHER School, under the direction of MARCELLA REY, gave an elaborate production of *Aladdin's Lamp* in the Wilshire Theatre, Santa Monica.



EDWARD SINCLAIR, *Manhattan tap master, who opposes "hoofing" and advocates ballet training as a basis for fine tap dancing*

MARY ARDEN, former partner of JUAN DE REYES of Seville, appeared in solo concert at the CUMNOCK School recently, where she is to join the staff as dance director.

MR. and MRS. CHARLES R. SADLER have opened a new school of dancing in Hollywood. They are members of the D. M. A. and are well known in New York.

The GRACE BOWMAN Studio announces the addition to its faculty of CAB CALLOWAY'S specialty dancer, BILLY PORTER, Negro tap dancer.

The HORTON group gave a demonstration May 26 of new technique which he has been developing for some time with his leading dancers. This advance in the modern dance will be one of the important features of his summer course.

To assist the continuance fund of the Philharmonic Orchestra for the coming season, MARTHA DEANE presented her University of California at Los Angeles students in a repeat performance of their annual dance recital at the Biltmore Theatre May 29.

The Hollywood Associated Studios announces the arrival of STEFANO MASCAGNO, to head the ballet department. Mr. Mascagno was ballet master of La Scala, Milan, and has also taught in this country for many years.

FRANCES BOONE'S pupils won a prize in the dance contest staged last month by the community of Palo Alto.

LODENA EDGCUMBE and RUTH ARNOLD are among those taking a special course in Spanish from JOSE CANSINO in San Francisco. Miss Edgcumbe is going to New York this summer to study with MURIEL STUART.

RAY LESLIE who recently came from New York to teach in Los Angeles, has gone to San Francisco to teach for a few weeks.

A group of dancers have joined forces as the Western Foundation of the Dance, and are offering their first summer course from July 6, to August 15th: CARMALITA MARACCI, concert dancer, teaching ballet and dances of mediaeval Spain; WARREN LEONARD, teaching modern trends; and RUDOLFE ABEL, new form of Oriental dance; while LEE FREESON will teach theory of acting, JEAN ABEL the art of design and GORDON MILLS art appreciation.

Owing to the inability of HENRY COWELL to appear as scheduled at the School of Modern Dance May 24, VIRGINIA STEWART substituted GEORGE TREMBLAY. Mr. Tremblay's program consisted entirely of improvisations. He has worked with SCHOENBURG and his genius for taking any theme and improvising upon it until it develops into a complete composition before an audience has made him famous.

May 16 VIRGINIA HALL JACKSON and her pupils appeared in recital at the Beverly Hills Woman's Club.

NORMA GOULD announces a special summer course at her studios with BONNIE BIRD, from the Martha Graham School, N. Y.

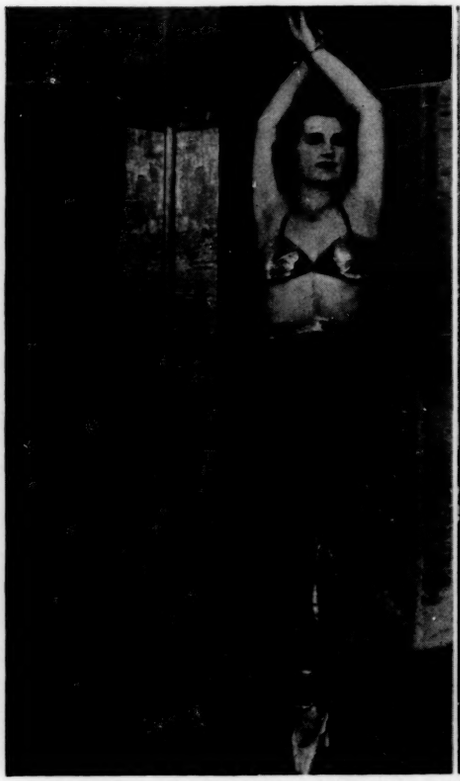
MARY GRACE MOHN, Hollywood, reports that she has engaged TRINIDAD GONI, Spanish dancer and teacher, for her summer course.

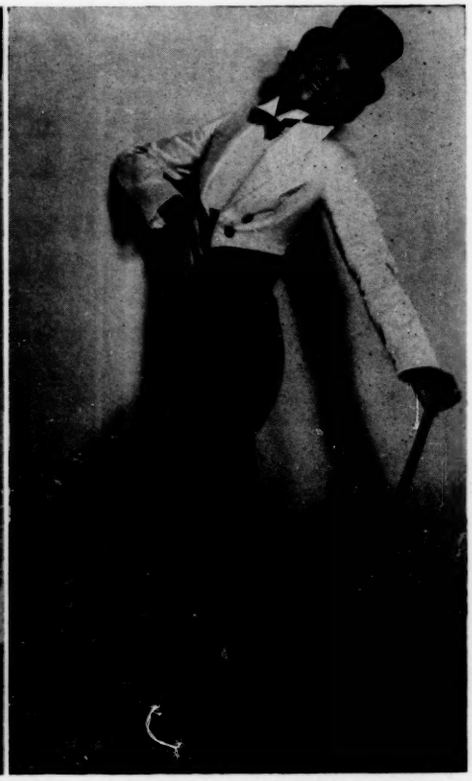
REEN DE TOLLEY and JEAN BLANCHE, Mohn professional students, are working steadily: the first being just back from a Mexican tour; the second recently finishing a run at the Cocoanut Grove, and now going into a MARION DAVIES film.

New York

Oldest of the teachers' associations, the American Society of Teachers of Dancing, will meet in annual convention in Manhattan's Hotel Astor August 24 to 29. Chief presiding officer will be President PHILIP S. NUTT, for many years Secretary of the A. S. T. D., assisted by the present Secretary, GEORGE W. LIPPS.

Left—JACKY *and* TOOTS GUISCHARD, *eight and nine years old respectively, are learning their ballet from* GLADYS KOCHERSPERGER, *Merchantville, N. J. Right—five of her ten years have been spent by* PHYLLIS NITCHUN *studying in the* ALVIENE *School, New York City*





Left—JEANNETTE SMITH *is studying with the* RUSSELL *Sisters, Brooklyn, N. Y. Right—The strutting lady is* VONA WOODIN, *teacher, of Sacramento, Cal.*

The dance on ice: this has been the work of MME. SONIA SEROVA for several seasons in staging the annual Ice Carnivals at Madison Square Garden, skaters realizing they must have dance training to cavort gracefully on skates. Thus, in response to demand, the Ice Carnival will be restaged by Mme. Serova, assisted by JACK DAYTON, at Atlantic City June 20. Blonde SONIA HENJE is the star.

EVELYN HUBBELL early this month returned from a trip around New York State, visiting colleges and universities to study dance conditions and teaching methods.

Casualty: gallant MARGARET BURTON, local D. T. B. A. member, will supervise her recital on crutches, her leg being in splints from a recent fall downstairs.

Partly pleasure and partly research are the purposes of AGNES BOONE'S current trip: out of New York May 16 for a cross-country drive through the northwest and then to Hawaii, where she will take color films of the hula.

Teachers cooperate in spite of all gloomy reports: as witness NORMA ALLEWELT of Syracuse taking over PATSY BAGGOTT'S Watertown classes whilst Miss Baggott had a baby. The Allewelt closing recital was held April 28, since when Miss Allewelt has been preparing for a summer course; filling in spare hours by visiting recitals and classes conducted by pupils of MENOTAH FISHER in Watertown, PATRICIA GUETIG in Auburn, and of former assistant JOHN O'NEILL in Rome.

The Russian-American Ballet, trained by BORIS NOVIKOFF, Manhattan, changed its previously announced appearances, and performed May 9 at the Repertory Theatre, Boston; May 28 in Newark, N. J.; other NOVIKOFF dancers, trained by TATIANA PLATOWA, danced May 29 in Vancouver; still others, trained by IVAN NOVIKOFF, presented *The Sleeping Beauty* in Seattle June 12.

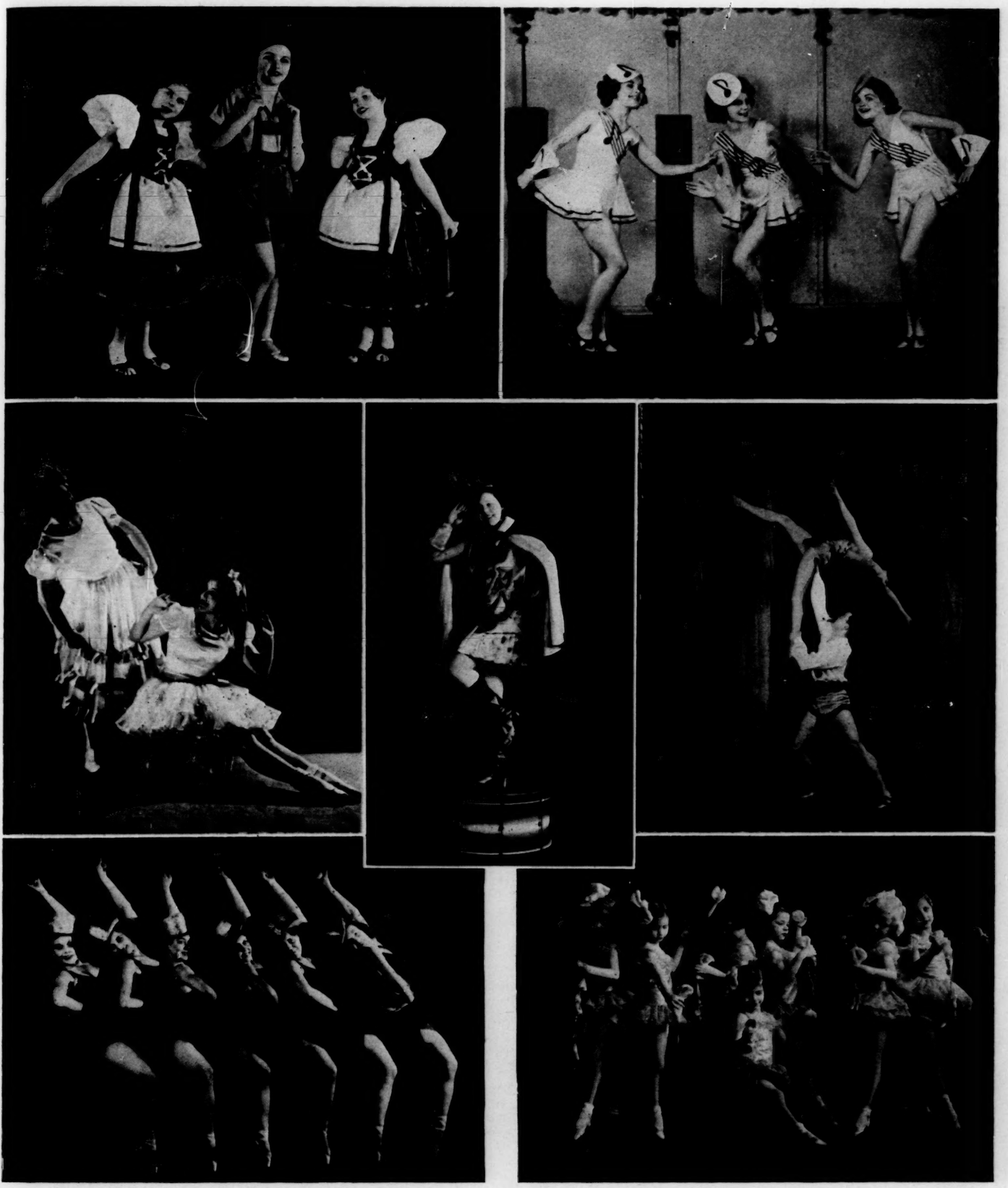
DAISY BLAU, director of the Central School of the Allied Arts, New York City, will dance this summer at the Wayne County Country Club.

EDWARD SINCLAIR, tap teacher on the D. M. of A. Normal School staff this summer, besides conducting his own summer course in conjunction with the ALBERTINA RASCH studio, is teaching three other summer courses as well: LUCILLE STODDART'S Dance Congress, July 20 to August 1; DONALD SAWYER'S teachers' course, and ANGEL CANSINO'S. He also maintains regular classes in his own Jersey City studio.

ANNA AUSTIN, DENISHAWN dancer who has been making concert and vaudeville appearances, and JACK COLE, TED SHAWN-trained dancer who has appeared with success in picture houses, night clubs and musical productions teamed with ALICE DUDLEY, are giving a summer course in New York City, in the ST. DENIS method: Oriental and modern dance forms.

Chicago

The Little Ballet Group, under the direction of EDNA LUCILE BAUM, presented



Top left—three little Tyroleans trained by the FLAUGH-LEWIS *School, Kansas City:* JOAN HISE, GLORIA STEED *and* CARLONA CHANDLER. *Top right—animated music as executed by* BETTY KAUFMAN, DONNA RUDD *and* JEAN KITTO *in the* MCADAM *Revue, Los Angeles. Center left—Girl and Doll is the number performed by* REVA MARSH *and* BETTY JEAN SWANK, *pupils of* RUTH OTIS DENIO, *Rochester, N. Y. Center—Saluting on the drum is* CAROL VERNE, *first-year teacher of Cleveland Heights, Ohio. Center right—adagio as done by* FRANCES SESLER *and* WARREN SPEERS, *pupils of* JACK HASKIN, *physical education and dance instructor in Pontiac, Mich. Below left—The Houserettes, a peppy troupe trained by* MARI TAMSUN HOUSER *of Altoona, Pa.:* JANET STULL, ANNA COX, ROSEMARY WERTH, MARJORIE WATTS, KATHRYN MOORE, SYLVIA RAAB. *Below right—*MILDRED A. POND *of Rochester calls these little dancers the Powder Puffs: kneeling,* ROSLYN FEINBERG; *standing:* JOANN BERGE, JEAN WEBSTER, DORIS TOOMEY, RUTH NELSON, JACQUELINE MILLER *and* ROSEMARY LORITZ

Mille-Fleurs, a new ballet in three scenes, followed by *Divertissements* by Miss Baum's younger students, at the Chicago Woman's Club Theatre May 24.

Mille-Fleurs presents three successive periods of the dance, with flower motif, *Roman Floralia, In an Old French Garden,* and *Today,* each of which formed a complete episode of the period, in costume and choreography. This is probably the most ambitious ballet the Group has undertaken and it is also one of the most interesting and varied works, containing three separate parts, all of which are performed with consummate skill. The waltz performed by LORETTO ROZAK and NANONI HAMILTON, in which the ensemble joined, was exceptionally beautiful, and performed so perfectly that one could wish for nothing more enjoyable. JACQUELYN SCHNEIDER does very fine work. Her part in the French garden scene was delightfully performed.

The *Divertissements* were most enjoyable. We have never seen a more charming small girl than RUTH ANN KOESUN, who dances on her toes with the grace and dignity of a little queen. Miss Baum's "babies," were, of course, the cutest things imaginable, getting as much fun out of their dancing as the audience. When tiny tots can be taught to enjoy being on the stage, that is indeed, a great accomplishment—and Miss Baum's kiddies do just that.

GLADYS HIGHT'S eighteenth annual normal course opens July 6. Teachers are given complete ballets, a wide variety of character dances from the Orient, Spain and Europe, and many tap, musical comedy and novelty dances.

A new member of the faculty, GEORGIA JESSEPH, has been a member of MIKHAIL MORDKIN ballet, touring Europe, and later a member of the Chicago Civic Opera Ballet for a number of seasons.

MAXINE MORDY will again conduct the modern teachers' course. The class includes motion choir work as well as the beginners' and advanced technique.

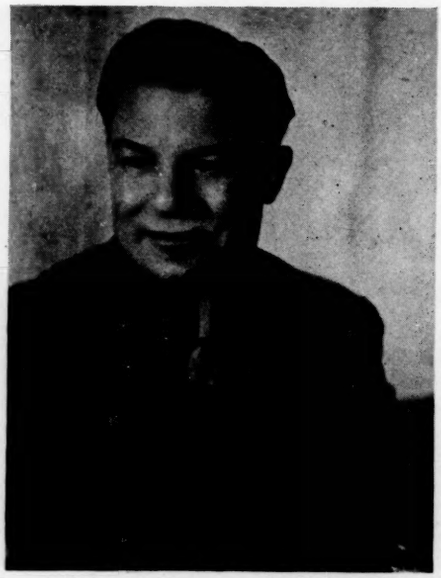
NICHOLAS TSOUKALAS presented DOROTHY HENDRICKSON in a dance recital at his Cube Art Theatre May 17. The program consisted of varied national dances, ballet, all of which Miss Hendrickson performed with fine skill, showing a careful as well as inspired training, with a remarkable grasp of the dramatic as well as lyric, both of which qualities Mr. Tsoukalas considers essential in the finished dancer. The program ended with a charming dance episode, *The Model Maid* in which Mr. Tsoukalas danced with Miss Hendrickson—portraying the part of an artist who becomes enchanted with his model. The pantomime and dance dramatics of this number were well conceived and executed to an enthusiastic audience. During one of the intermissions Mr. Tsoukalas introduced the recent winners of the *Herald & Examiner* ballroom division, TED DRAKE and CARLA MARCHE, both of whom have been studying with Mr. Tsoukalas for some time.

Not a small part has been played in the Tsoukalas dance recitals by the unvarying style and beauty of the costumes designed and executed by MRS. LOUISE GRIFFITH.

Add a new studio to the growing list: MARTHA MOORE, of Vincennes, Ind., and LOVELL BOBBITT are proud of their Studio of the Dance in Lawrenceville, Ill. Regular classes began late in May.

Ohio

Mid-west teachers especially will be interested in the return of BOBBY BURNS to active contact with the dance profession. For two years manager of the Trianon ballroom in Cleveland, Mr. Burns has recently been appointed Dance Director for the Great Lakes Exposition in Cleveland.



BRUCE R. BRUCE *has just returned from an Hawaiian vacation to open his Chicago summer school*

The contest will pick the best dancers in waltz, fox trot, tango, eccentric and tap. Finals will be held in Cleveland late in July, the winners to receive, as first prize, the choice of a two hundred dollar theatrical engagement or a seven-day cruise on the Great Lakes. For purposes of widening the contest, the Great Lakes region is being divided into five parts, and winners will be chosen in each division.

Locally sponsored by the Scripps-Howard newspapers, localized competitions will be held in most of the key cities of the Lakes region. Headquarters of the competition are in the Terminal Tower Building, Cleveland.

New Jersey

GLADYS KOCHERSPERGER, Merchantville, presented forty dancers in a one-act ballet, *A Peasant Village,* at the Walt Whitman Theatre; and on June 17 presented another group before the annual garden party of the Woman's Club of South Jersey. About June 15 Miss Kochersperger began teaching and directing summer activities for the Masonic Club, Pitman, N. J.

Fifteen-year-old WILLIAM KASTNER and LOIS MARTIN, trained in tap, acrobatic and ballet by MILDRED PICKARD and EDWARD LESLIE who have studios in Jersey City and Newark, were seen recently in Biographs' short film, *Major Bowes' Theatre of the Air.*

Massachusetts

Twenty-one-year-old JANET WHITE is enthusiastic over results of her first year on her own, with a main studio in Attleboro, and a branch in North Attleboro. She reports a steady enrollment of over a hundred and fifty pupils per week, of whom she presented eighty in recital in May to an audience of more than one thousand.

Correction

Last month by error the advertisement of the Belle Bender Ballet School, announcing a special summer course, appeared under the California heading in the directory of prominent dance studios in the front advertising section. Miss Bender's School is in Chicago.

Pennsylvania

Philadelphia Dancing Association closed its season June 7 with a meeting and banquet in the studio of President PHILIP S. NUTT, Vineland, N. J.

Louisiana

PETER VILLERE, New Orleans, likes to read his mail because it brings him news of former pupils now working professionally. EMILE PARRA is night-clubbing in Canada, and ELSIE STEELE is touring westward with a vaudeville unit. The Villere studio is also at the moment giving routines to LAVERNE BODAMER, appearing at New Orleans' New Prima's Penthouse, and to HOGUE and POLIZZI, juvenile team.

Texas

Clubs of alumnae and alumni are good business for dance schools. So SAM BERNARD, Dallas, finds it with his Alumni Club, which holds weekly dances in his studio. The Club recently elected officers: SUSAN JOYCE, President; CATHRINE MEALER, Vice-President; RUTH CASTLEMEN, Secretary; ODA GLENN, Treasurer.

Colorado

LILLIAN CUSHING has announced her tenth annual summer course, in Denver.

In Memoriam

Sympathy of the profession is extended to GEORGE W. LIPPS, Indianapolis, Ind., Secretary of the American Society of Teachers of Dancing, on the loss of his father at the age of seventy-four.

Recitals

RAYNA ALLEN, San Francisco, June 12, Community Playhouse. Program in two parts: *The King's Decision,* original play by Miss Allen, in which the baby pupils danced, acted and sang; and *A Day at the Allen Studio,* for the elder pupils. Miss Allen danced herself in part two: a tap number and RAVEL'S *Bolero.* Costumes designed by LUCILLE ALLEN; LLOYD ALLEN accompanist.

W. GELLMAN, Milwaukee, Wis., June 12.

MILDRED PICKARD and EDWARD LESLIE, Newark, N. J., June 6. *Stars of Tomorrow,* directed by NATHANIEL LEWIS, presenting a cast of two hundred young dancers.

GLADYS KOCHERSPERGER, Merchantville, N. J., May 16, Pennsauken Junior H. S. *Ballet and Revue* presented a cast of more than eighty from four to twenty-two years old.

LEONA TURNER, South Orange, N. J., May 15, Columbia H. S. *Campus Capers.*

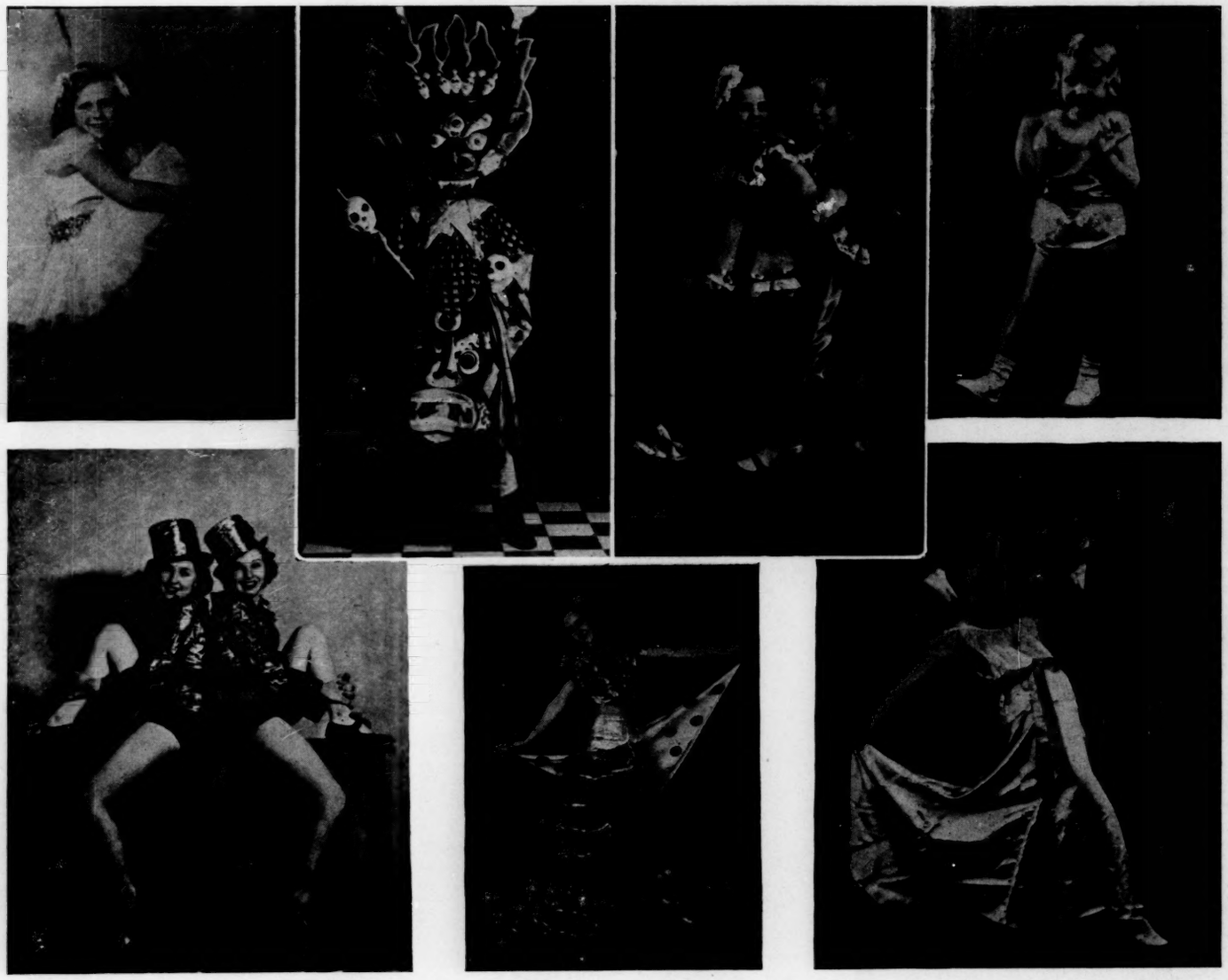
MARGARET EVANS, Salem, Ore., June 8. Second annual dance revue: *Kiddies' Kandy Revue,* with a cast of seventy. Miss Evans reports success with ERNEST BELCHER'S 8th Grade system for ballet, using it also in her branch studio in Scio, Ore.

LILLAFRANCES VILES, Boston, Mass., May 2, Current Events Playhouse. Two performances of *Petit Carnival.*

LILLA VILES WYMAN School of Dancecraft, Boston, Mass., May 16, Repertory Theatre. Assisted by MABELLE A. PATTEN, Mrs. Wyman presented her forty-eighth annual *May Festival* with a large cast of dancers.

TONY GRANT, Wilkes-Barre, Pa., June

Top left—polka-dotted ESTELLE LIPSKY, *talented ten-year-old studying with* SARA HORLICK, *Dorchester, Mass. Top center—Engaged in learning ballet is* YOLANDA ROTH, *a pupil of* DAISY BLAU, *New York City. Top right—Black-tighted* NANCY HUACO *is a pupil of* BERENICE HOLMES, *Chicago. Center left—*EDDIE MACK, *of the* LE QUORNE *Studios, N. Y., is tap-training six-year-old* BABY ETHEL NOVELLO. *Center—*SALLY HEATH *and* PAUL LAWRENCE *are getting early training in ballroom formality from* ELISA RYAN *in Los Angeles. Center right —four-year-old* JACQUELINE ASH, *trained by* KATHRYN MACGARVEY *of the* CORTISSOZ *School, Philadelphia, has made many professional appearances. Below left—Invitation to the Dance, as executed by promising ten-year-old* JOCELYN MANVILLE, *pupil of* MASCOTTE MOSKOVINA, *Daytona Beach, Fla. Below center—a Spanish dance from Carmen staged by the* GORDON-EPPLEY *School, Atlanta, Ga. Below right—*HAYES *and* GINGER HERBERT *are a professional duo trained by* JOSIE CORBERA, *New Orleans*



Top left—Blonde MIRIAM DAVIS *is a ballet pupil of* KITTY MAC'S *Studio, conducted by* CATHERINE M. ADAMS *in Long Beach, Cal. Left center—Inside the great mask is* ROBERTO ORTIZ, *dancer and teacher of Monterrey, Mexico. Right center—An Irish jig as done by* SONIA CORNER *and* NORMA RAMSDELL, *trained by* ELISE ALLEN CORNER, *Rockland, Me. Right—*VELMA SONTAG *of Clarksburg, W. Va., is training three-year-old* NANCY LEE KIRKPATRICK. *Below left—Silver-hatted* EILEEN *and* MARY JEFF RAGAN *form a sister team of the* BARKLEY *School, Gastonia, N. C. Center—Rumba-costumed* DORIS BALDWIN *is learning tap from* SUSIE *and* ELIZABETH TAYLOR, *Jackson, Miss. Right—*MARY HENLEY *and* W. C. WILLIAMS, JR., *are a junior team of the* NORWOOD *School, Salisbury, N. C.*

10, Irem Temple. *All-Star Song and Dance Revue,* presenting over three hundred pupils. The Pittston branch studio will hold a separate recital June 30 with a cast of a hundred and fifty.

BONNIE S. BROWNELL, Reading, Pa., June 1-2. All pupils up to fourteen years of age appeared in *Glorifying the American Child;* older pupils appeared in a musical comedy entitled *The Duchess Goes to Bat;* JULIANA HORSTMAN, teacher of Dayton, O., was guest artist both nights.

MIRIAM KREINSON, Bradford, Pa., May 21-22-23, New Bradford Theatre, benefit of Rotary Club Crippled Children's Fund. This was Miss Kreinson's fourth annual revue, and presented nearly a hundred pupils in dances of every country. More than three thousand people witnessed the performances, rumored to have netted the Fund more than fifteen hundred dollars.

VIDA GODWIN, Galveston, Texas, May 15, Scottish Rite Cathedral. Dances by Miss Godwin's three assistants were featured: RUBY FAYE HADEN, FAY SAPPINGTON and DOROTHY MARIE McGUFFIN.

Shreveport School of Dancing, JUNIA DAVIDSON and ARTHUR CARRINGTON CONKLIN, directors, Shreveport, La., May 19. This was the twenty-fifth anniversary of the school's founding.

HARRY HESSLER, Cincinnati, O., Taft Theatre, May 26, the fourteenth annual performance by Hessler pupils.

LUDWIG LEFEBRE, New York City, Heckscher Foundation dance group, May 29, Heckscher Theatre. This marked the completion of Mr. Lefebre's first season at this institution.

LOIS POND, New York City, Master Theatre, June 7.

HELEN and GLADYS KINGSBURY, Highland Park School of the Dance, Dallas, Texas, June 4, at the McFarlin Auditorium.

REBA and INEZ CHALFONTE, West Palm Beach, Fla., May 22. Sixth annual revue in the High School Auditorium. A program of fifty-one numbers.

ELLA MAY School of the Dance, Tampa, Fla., May 20, Municipal Auditorium. Program included a Chinese scene, *Peekin' into Pekin,* a Mother Goose scene, a novelty number, *Doin' the Ducky Wuck,* and a musical playlet, *Darktown Rhythm School.* Attendance, 1500. ELLA MAY HOLDER is opening a branch studio in Fort Tampa under the direction of her sister, RUTH.

FRANK SMALL, Bayside, L. I., program given at Palm Garden, N. Y. C. Dancers from four to eighteen appearing in twelve scenically separate group numbers.

MME. SONIA SEROVA, assisted by JACK DAYTON, May 24, Fifty-eighth Street Theatre, N. Y. C. Pupils of Mme. Serova's New York classes only appeared, numbering about seventy. A full house of

(*Continued on page* 38)

Dance Teams

JUNE is a slow month for teams, with the majority sitting on the sidelines waiting for summer contracts to be signed, or scurrying around to make club and resort contracts. By next month the summer season will be in full swing, and the worry about the fall will already have begun. But right now the lull is on, and there isn't much anybody can do about it.

Unquestionably the most unusual team in the business is CHARLOTTE and CHARLES LAMBERTON: both complete deaf-mutes. CHARLOTTE just completed twenty weeks as a solo tap dancer at the Hollywood restaurant, New York, where she used some JOHNNY MATTISON routines, and now the brother and sister are going right on at the Hollywood. They feel the rhythm of the music through their feet, and are said to have as keen a sense of timing as any team with unimpaired hearing.

BEN MARDEN'S Riviera, near Manhattan's Washington Bridge, is perhaps the busiest place so far as teams go. Early this month two teams were on the bill: ROSITA and FONTANA and the HARTMANS for comedy. On June 18 GOMEZ and WINONA were scheduled to replace the ROSITA-FONTANA combination, marking GOMEZ' return to the wars after an extended illness. And on July 15 ESTELLE and LEROY, at the French Casino most of the winter, will leave there and go into the Riviera, booked by the HERRMAN office. Later ESTELLE and LEROY will go to Saratoga for that horse-resort's brief season.

In the Rainbow Room, a similar parade of teams goes on. On July 1 DARIO and DIANE open there, after closing June 21 at the otel Morrison in Chicago, via the HERRMAN office. They will replace, in MR. ROCKEFELLER'S saloon and dance hall, MAURICE and CORDOBA, who opened there June 3, who in turn replaced AVILA and NILE, who went to Rio de Janeiro middle of this month.

The Persian Room of the Plaza, New York, continues to be a stamping ground for two teams. When it isn't the DE MARCOES, it's LYDIA and JORESCO, and vice versa. Now that the DE MARCOS are opening in the Grosvenor House, London, LYDIA and JORESCO are back. It's a very safe guess that when ANTONIO and RENEE return in a few months, they'll go back into the Plaza.

All season FOX and WALTER denied that they were no longer a team. Then it happened. This month DOROTHY FOX and her new partner opened at the Shoreham Hotel, Washington, and then went to the Club Maurice, New Orleans, to smooth off and break in.

HENRY W. HERRMAN reports a discovery in the new team of CASTAINE and BARRIE, which is being held indefinitely at the Hotel St. Moritz, N. Y. He also reports BERNARDT and GRAHAM at the Pennsylvania Roof.

FRED LE QUORNE routines are being used in plenty by JOE and BETTY LEE, the youngster duo doing a return at the Biltmore through DOROTHY GRANVILLE.

LE QUORNE also reports that he is currently giving routines to the all-femme team of SANTSCHI and BUCKLEY, who came from Chicago this season to the Hotel Biltmore.

CAPERTON and COLUMBUS have been renewed at Pierre's, New York.

As for Chicago: RAMON and RENITA are still at the Stevens House, MEDRANO and DONNA are at the Palmer House.

CRAWFORD and CASKEY are at the Sui Jen Cafe, Galveston, Texas.

BEUVELL and TOVA, just finishing three months at the Waldorf-Astoria, probably went to London for a return engagement at the Savoy.

HOPE MINOR and EDDIE ROOT returned from Europe June 10, and will probably land in Texas, which is just a mass of expositions.

The TOWNSENDS opened June 13 at BOUCHE'S Villa Venice outside Chicago.

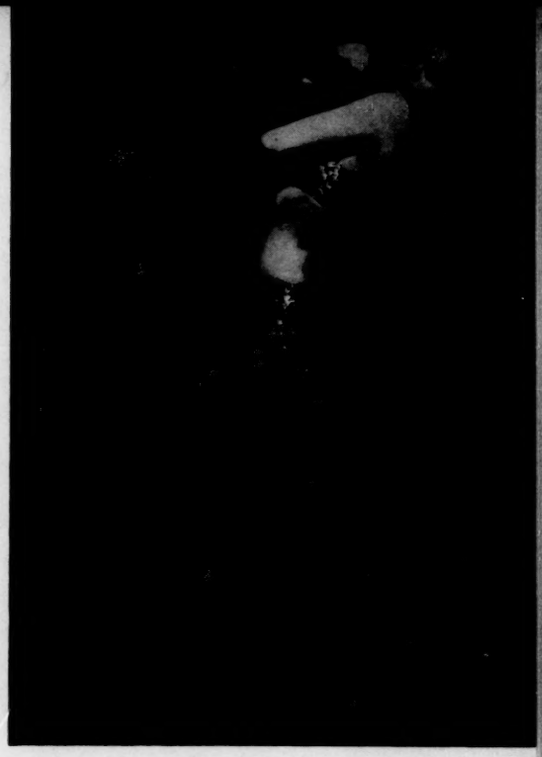
BILLY and BEVERLY BEMIS called in a plastic surgeon for some reconstruction work on their phizzes, to help them in Hollywood picture work.

KLAYTON KIRBY, of KIRBY and DE GAGE, is heading the bill at the New Alameda Theatre, Mexico City.

JOE AND BETTY LEE *are in the middle of their ten-week return engagement at the Biltmore Hotel, New York*

On the Cover

Patricia Bowman, American ballerina, is now dancing at the Palladium Theatre, London. For many seasons prima ballerina at the Roxy Theatre and Radio City Music Hall, she has also been in Broadway musical productions. Her biography is included in the recent book, *Ballet Is Magic.*



Manhattan's Hollywood Restaurant is featuring the deaf-mute team of CHARLOTTE LAMBERTON, *pictured here, and her brother,* CHARLES

WALLACE and ELVADEE followed VELOZ and YOLANDA into the Mark Hopkins, San Francisco.

CARLTEN and JULIETTE appeared in concert with VINCENT SOREY and some vocalists at Manhattan's Town Hall May 28. They will make a concert tour together this summer.

Sympathy of the profession is extended to JACK FOWLER, whose mother died recently.

FOWLER and TAMARA are currently appearing, until September, in southern France resorts. They will then return to New York to begin their concert tour under ARTHUR JUDSON management.

News items should be sent promptly, as late information cannot be used. Photographs should be glossy prints, not snapshots, and should have, on their backs, clear details as to name of individual, name of school, etc. Photographs cannot be returned.

Readers are welome—write in as often as you have news!

Addison **FOWLER** and Florenz **TAMARA**
now appearing in London
SAVOY HOTEL
Doubling
BARCLAY HOTEL
American Concert Tour—Season 1936-37
Concert Mgt.—Arthur Judson, N. Y. C.

TEAM DIRECTORY

Alphabetically Listed

THE LAMBERTONS
Charlotte and Charles — Deaf Dancers
Now appearing at the HOLLYWOOD, N. Y. C.

JOE and BETTY LEE
Hotel Biltmore, New York
Excl. Pers. Mgr., Fred LeQuorne CI 7-7933

WALLACE & ELVADEE
Mark Hopkins Hotel, San Francisco
Club Royal Hawaiian San Francisco

ELEANOR & SEYMOUR ROYCE
% Dorothy Granville, 30 Rockefeller Plaza, N. Y.

MY LITTLE GRASS SHACK

(*Continued from page* 17)

I can hear (R) the (L) old (R) guitars *vamp*	L hand at ear listening, R hand straight out to R, shoulder high, palm down
Playing (L-R-L) *vamp*	L hand up as if holding guitar, R hand strumming it
On the beach (R) at Hoonaunau (L-R-L) *sway, sway*	Hands in front about waist-high, palms down, move hands in horizontal plane out to sides, describing flat level beach
I can hear (R) the (L) old (R) Hawaiians *vamp*	Listening gesture, L hand at ear, R hand out straight to R side, shoulder level
Saying (L-R-L) *vamp*	R hand describes words flowing out of mouth, moves from mouth out front with palm down
Komo (R) mai (L) no (R) ka ua (L) *step throw*	Both arms out front, shoulder high, at arm's length, hands beckoning with palms up
Ika hale (R) wela (L) ka (R) hau (L) *step throw*	House gesture on first 2 cts., then on last ct., snap thumb and fingers of R hand near head
It won't be long (R) when (L) my ship (R) *vamp*	Hands in front of chest, fingertips touching, imitate prow of ship pushing through water
Will be sailing (L-R) back (L) to *vamp*	R hand points back over R shoulder
Kona (R-L, R-L-R) *slow and fast sway*	Hands same as describing word "Hawaii"
A grand (L) old (R) place (L) *vamp*	R hand offer
That's always (R-L) fair (R) to *vamp*	L hand offer
See (L-R-L) *vamp*	Point R finger to R eye as it winks
You're telling me (R-L-R) *vamp*	Point to someone in audience on word "you" and to self on word "me"
I'm just (L) a little Hawaiian (R) *sway*	Hands, from above head, slide down outlines of body
A homesick (L) island boy (girl) (R) *sway*	R forefinger at chin with elbow resting on back of L hand, L palm down
I want (L) to go (R) back (L) to my *vamp*	Point back over R shoulder
Fish (R) and poi (L) *sway*	With L hand measure off length of fish on R arm. On word "poi," scoop up imaginary mush with two fingers of R hand and put into mouth
I want . . . etc. Hawaii *vamps*	Repeat same gestures as at beginning
Where the Humuhumunukunukuapuaa (L-R-L-R) *2 sways*	Hands in front, waist-high, place R palm on back of L hand directly covering it, L palm facing down. Then wiggle hands to suggest a fish swimming
Goes swimming by (L-R-L) *vamp*	Continue wiggling movement
Where the . . . etc., by *vamps*	Continue wiggling movement to end of dance

Note: In the series of vamp steps, instead of placing L ft. to side on Ct. 1, dancer may step or walk fwd. or bkwd. so as to cover some space on the stage. It is advisable, however, to take short steps, or the hip movement will be spoiled. One essential in the hula is to keep the hips and gestures constantly flowing so that one movement blends into the other throughout the dance.

Miss Mader will present this dance at the July 12 meeting of the Dancing Teachers' Business Association, New York City.

LETTERS

(*Continued from page* 9)

novices to give dancing instruction to the people, I desire to present my views on this situation, which are also the views of the professional teachers in Utah.

The way the WPA is administered, at least in Utah, in the profession of dance teaching, violates the purposes of the act, and of course is not accomplishing what it should.

Grafters or inefficient favorites or both, are in command as straw bosses, and everything has gone awry.

I know of several who are holding more than one relief job, which is entirely wrong.

Novices, who never gave a dancing lesson before, are engaged to give free lessons to the jobless. The refined art of dancing is being debased. The lessons are worthless and the recipients are acquiring inferior and even harmful habits. Also, eminent dance teachers are being crowded out and pauperized, and those receiving the free lessons (or free anything else) are losing their self-respect.

Free lessons never have, and never will, accomplish what they should accomplish, because what is not paid for is not appreciated, or made use of. This is especially true when ignorant handy-andies give the lessons.

In other words, people are taken out of the bread line and given jobs for which they are untrained and therefore unfit, while worthy and highly trained teachers are forced into the bread line, and at the same time the civilizing elements of the dance are destroyed.

These misfit situations are surely not the intent of the founders of the WPA. Enough of political leeches and incompetent parasites! For Heaven's sake, have the sense to get the mechanic to fix the auto, the dentist the teeth and the artist to teach dancing.

From Julian Mitchell, New York City:

Ever since my arrival in New York six months ago I have been trying to find out what the modern dance means. I came, I saw, but I did not conquer.

What does "modern" mean? I guess it's just not being old-fashioned. Some people think it's worse that that. It means that you are among the first to arrive at a fire—after someone else has discovered it; the fire that destroys tradition with its time-tested precepts and thus warms the hearts of the pseudo-fashionables who always want to be in the swim after someone else has tested the depth of the water.

I think I can fully appreciate the work of the real pioneers who are sincere in their search after new forms, but frankly, I am bored with repeated abstractions and diving into space by the copyists who have appeared on the New York dance platforms the past season.

The modern dance should appeal to most dancers who early find themselves devoid of ballet possibilities, or later find themselves without proper foundation. They can copy a new style in unethical comfort, without fear of criticism from critics who do not as yet know what it is all about.

My worst experience during the year was suffered at the concert of a fairly well-known professional, a young girl who seemed hardly out of her teens. After paying three dollars for an opportunity to watch her flee across the stage in variously colored drapes, in imitation of Martha Graham or other better known modernists, wipe up the floor in a series of acrobatic evolutions, and pose grotesquely while the tom-toms banged away, I should have deserted modernism then and there. But I followed the crowds to see several "group" concerts, where girls hopped, jumped and raced to and fro across the stage in black costumes.

The spirit of these performances was always heavy with utter desolation, combat or eternal striving. Beauty was a neglected thing and where it accidentally appeared the audience applauded. Is this the new American dance?

There are, of course, a few artists who find their medium in the modern style. They require a technique where brute strength and freedom of movement are allowed complete expression, in contrast to the ballet where strength and freedom are concealed to give an effect of lightness and ease. Imagine a brilliant ballerina purposely showing the audience how hard she is working, to give the impression of indomitable huskiness and endurance!

There seem to be two methods for advancement in art. Since the modern dance followed the same impulse as modern painting, to break away from the banalities of a degrading technique, we may expect the modern dance of the future to follow the lead of the painters by absorbing what it can of the traditional form. The remaining method is for the ballet to absorb what it can of the best modern principles, without sacrificing all that has been learned in the past. The two forms will then drift toward a common focus and in the end be reunited.

Already there is a tendency for both groups to disfavor any dancing, ballet or modern, that does not have interest and meaning for the spectators. The best modern dancing has always been theatrical in every sense, regardless of what it's devotees have claimed for personal expression, outlet of the soul, and abstract delineations of the unconscious and so forth.

The real goat-getter is the subject of commercialism, and the attitude of most moderns on the question of money. One is first asked if they are interested in the dance commercially or artistically. The correct answer to a modern, of course, is "artistically," or you will be promptly ostracized from the charmed circle. Then if your answer is correct you will be asked to cross the teacher's palm with

(*Continued on page* 36)

DANCE EVENTS

(*Continued from page 22*)

Salutation to the Depths, with music by the modern composer, Dane Rudhyar, was very interesting, and *Dance of Indolence,* had the germ of a wonderful idea that can be worked upon and improved and become a really great number. Miss Talbot-Martin is fortunate in having many original ideas. It is refreshing that our young artists are gradually turning away from the stark realism which followed the war, toward the lighter moods. One feels in Miss Talbot-Martin's work that with intensive work and more practical experience, as her viewpoint becomes broader, her ideas will clarify and she will become an important member of the ever-growing group of intelligent, emotional concert dancers, who are forerunners of greater appreciation of dancing in this country.

The Dance Theatre, May 17, Gould Studios, L. A.

As the last concert of its fourth season, the Dance Theatre presented Sumita Devi and Lilivati Devi in Sacred Temple and Seasonal Dances of India.

The Dance Theatre Group may well be proud of the past season. They have presented a wide variety of programs, including both young concert dancers and native dancers in a series of programs that have been both entertaining and educational. The audience response has been continually growing, and the dancers of the city have this year taken full advantage of the educational value to them as dancers, of these worth-while programs.

They opened their season in October with a Nigerian ballet called *Zungaroo,* which was staged and directed by Prince Modupe, heir apparent to the Nigerian throne, in which the dances of African natives were employed.

The second, third and fourth programs presented young concert dancers: Helen March, a monologist who combines dramatic reading with dance movements; Frances and Rosemary Stack in interpretive and national dances; and Waldeen in modern interpretive dances.

The fifth concert was given over to Francisco Avellan, Spanish pianist. Every year one program is devoted to dance music.

The sixth program was *Reductions of Indian Ceremonials,* by Youngplant and Hopi Indian dancers; while the seventh program was *Aztec-Mayan Interpretations.*

Each concert was accompanied by a showing of dance photographs or of art objects related to the program.

Certainly such a diversity of programs and dance interpretations is a most encouraging note in the dance world, and give hope both to dancers and to audiences for better things to come from such broad encouragement and catholic taste.

This last program of Hindu dances was very interesting, especially to an American audience, because the dancers were two very young and lovely girls, members of an East Indian philosophical colony here, who are not professional dancers in any sense of the word; in fact, this performance had them very much excited. Consequently these dances were untouched by any suggestion of the theatrical, or any of the sinuous movements which have become associated in our minds with all Oriental dancing.

These dances gave not the slightest hint of such movement. They were esthetic, interpretive dances used in their seasonal and religious rituals, very spiritual in quality, lofty in interpretive ideal and completely separated from any earthly or physical suggestiveness.

Their softly draped costumes made beautiful lines as they moved, and they wore the anklets of tiny bells always associated with dancers in India. It was interesting to note the difference in their use of their tinkling rhythms from more theatrical dancers. They very rarely made a point of stamping the foot for the effect; it was rather as if as an afterthought they meditatively dragged one foot which changed the rhythm, or as though small-girl like, they stubbed their toe. They got the effect without making a point of stamping, which was more effective than the less artistic way common to theatrical dancing.

Gayatri Devi was the commentator and director, and she pointed out that many of the old dances had become almost completely lost, but that Rabindra-nath Tagore has been reviving them at his school, where these dancers had been students.

India has a dance or festival for each season, and they have two autumn festivals, the Flowering Autumn, and the Harvest Autumn.

One of the loveliest and most dramatic of the dances was *Deepali,* an autumn festival, when the streets and houses are strung with millions of lights, and thousands of people dance through the streets carrying candles. The dancer carried a holder in each hand upon whose saucer-like surface many candles were lighted. As she moved in her graceful dance the candles were used both in a design movement and as a means of lighting certain postures or facial expressions, a technique common also in China and Japan in their dance festivals.

In India everything is thought to have a living personality, hence the dancers rarely if ever compose original interpretations, preferring to imitate in their own way the actions or thoughts of the spiritual beings.

The accompaniment consisted of songs and chants, and the instruments used were the drum and three-stringed instruments, the *setar, esraj* and *mandira.* Also a piano was played by Alice Afstrung. They explained that the piano is a modern instrument in India but has acquired many enthusiasts, as well as a little hand-pumped organ called a harmonium which they also employed.

DANCING FOR PAY

by FRED LE QUORNE
As told to
NOEL MEADOW

PROFESSIONAL dancing is at flood tide again. Other activities of the entertainment business have suffered from the protracted economic letdown, but the demand for artistry in ballroom, stage and most other forms is greater now than it has ever been in all its history. It is a pleasing privilege to report the fact.

A half a hundred names of professionals in demand now and in recent seasons could be listed here to indicate the present market. These half hundred, teams, singles and groups, are almost always working.

Do I mean to say that there are no disengaged professional dancers at the present time?

I certainly know otherwise. I meet them in my coursing through studios and agencies.

With the floodtide demand I record, what's wrong with the specialists sometimes and often out of jobs?

To try to explain this in the hope that my views and information may help the latter class is my only excuse for this appraisal of dancing as a business.

The feelings of any artist, dancer, or dilletante, who finds himself unappreciated are excruciating in the extreme. "Why," the neglected asks himself, "should I be among the unchosen when I see so many that I know are less competent step into one night club, presentation program or other opening after another and I cannot seem even to get started?"

I know from my knowledge of professional dancers in all their fields that there are many gifted and accomplished dance artists who never seem to get anywhere.

But, you reading this, who may be among the submerged, ask why should this be?

How many dancers pursuing their art for its lucrative returns get into the alleys in which their fortunate fellows are luxuriating?

Shakespeare more than five hundred years ago gave the answer when he said: "The play's the thing!"

The dancers who are always in demand have something on the ball in the way they background themselves or display the same dancing principles their less fortunate craftsman display.

The average professional dancer not fortunate enough at the outset of his career to hit something like the right measure of contrast in his dancing partner, and flops, or at best only partly succeeds, can't understand why he failed to score one hundred per cent.

That failure to match up his act in its first prime fundamental, the contrast between himself and his partner in size, coloring, and what might be termed assimilation, may have been a factor in his defeat.

This brings us to the heart of our analys's:

Try to dismiss the thought as you may, the soul of all dancing is its suggestion to the spectator of romance. Inarticulately, any audience, sophisticated or made up of mixtures of less wise levels, is drawn to attention in a dancing couple because they suggest some slant of the attraction between the sexes. With this thought established in their minds, the speculations of the audience, always swifter than the wind, are getting pleasure out of their imaginings in relation to the two people in motion before their eyes. If this picture is artistically compounded the team has cleared its first hurdle. With approval of the personal appearance of the team attained, the audience's next reactions are to the grace and skill of the movements. The prime factor here, of course, is the rhythm, the tempo, or its variations. After this the speculations of the observers are drinking in the story that is being told by the pantomimists, for, after all, all dancing is in essence pantomime.

Novelty, of course, is the most desirable of all the values to be sought by a pair of dancers otherwise competently equipped. And not all novel acts are satisfying. A team to hit the high spots of popular approval and the tops of payroll potentials must see to it that their act while novel is also fascinating. How can one attain fascination of a routine? By exercising the sense of artistry which is a part of every artistic dancer, or by working out a dance act through conferences with other dancers or teachers who know more or less all routines, and are therefore competent to advise authentically.

Is that all? Not quite.

Experience has found that the height of the man member of a dancing team gives best results at, say, 5 feet 6 inches. The weight should be about what is understood to be an average for such a height. The girl of an act with a partner of the height and weight given should be two or three inches shorter than the man. Her weight for best results should be eight to ten pounds less than the scales say is average for her height. Of course, the aim in a combination of this sort is the grace, ease of motion and general flexibility of the motions.

Picturesquely and attractively costuming an act is one of the most important features necessary to success. In this there must be a due regard to color values, lights, and in its fittings, good taste.

Dancing as a business is never child's play. Success can only be reached by the hardest sort of hard work in first acquiring the fundamentals, and then expanding them.

THE CALL BOARD

(*Continued from page* 15)

sisting of the NORMA GOULD Ritual Dancers in two new numbers, and a group of character, interpretive and national dances.

Norma Gould's Ritual Dancers also appeared in a presentation of *The Mystic Circle* May 26 at the Ventura Women's Club.

CLAIRE HOLF, of Bali and Java, danced for the members of art circles at the Riviera Country Club, L. A., at a meeting in May.

Society folk of Santa Barbara and Montecito, Cal., turned out en masse to attend the ballet production by KATHERINE SCHROEDER of the *Grand Canyon Suite* at the Lobero Theatre May 16.

Among the thirty principal dancers appearing in the recital being given by EDITH JANE at the Wilshire-Ebell Theatre, L. A., in June are BONITA GRANVILLE, who was a sensation as the child in *These Three,* CORA SUE COLLINS, BLANCH CONNOLLY, MIRIAM DAWN, CUBBY CLAYTON, BETTY POWERS and RALPH FAULKNER.

AGNETA SLANY, authority on the modern German dance, gave a concert at the Wilshire-Ebell Theatre, L. A., on June 9.

During the recent return engagement of the Ballet Russe to Chicago, a group of dancers, headed by ANN BARZEL, *regisseuse generale* of balletomanes, herself an accomplished dancer, handed over to COL. DE BASIL a petition signed by scores of dancers, that PAUL PETROFF be allowed to perform *Spectre de la Rose.* The Colonel was amused, as was S. HUROK. Why PETROFF? He already had several good parts. But LICHINE was not amused, and immediately made a careful study of press reports on his *Spectre.* After some consideration, PETROFF was given the part, for one performance only, a concession to the whims of Chicago. Such a demonstration of uproarious approval was never witnessed here before. PETROFF proved to be a more poetic Prince than Lichine, who, according to some authorities, is too heavy for this delicate role.

The recent performance of the ballet *Coppelia* by the Dancers' Guild, Tampa, Fla., was a success. MARIE HENSLEY danced the part of Swanilda, replacing CHARLOTTE MAHURIN of last year's production. The Guild will welcome original ballet scores for production. The board of directors now includes: JOSEF CASTLE, ballet master; ZENA MORRELL, secretary-treasurer; MARIE HENSLEY and DANIEL FAGER. Miss Hensley has accepted engagements in New York for the remainder of the season.

London this month is seeing two ballets by LEONIDE MASSINE added to the repertoire of the DE BASIL company: BERLIOZ' *Symphonie Fantastique,* for which NINA VERCHININA rejoined the company; and a new version of STRAVINSKY'S *Sacre du Printemps,* originally choreographed by NIJINSKY.

Early this month there was nothing but uncertainty about whether the American Ballet would appear this summer at Manhattan's Lewisohn Stadium. Original plans were to produce another version of *Sacre du Printemps, Apollo Musagetes,* and *Pulcinella.* The company appeared at the Stadium last summer, but took a buffeting from the weather. Licking its wounds after a season at the Metropolitan Opera, during which audiences applauded but critics withheld unstinted praise, the American Ballet may prefer a summer of rest prior to opening again next season at the Met. Another dance attraction will be chosen to fill the at-present empty dates.

July 30-31 the Philadelphia Ballet Company, formed this season by CATHERINE LITTLEFIELD, will brave the rigors of metropolitan criticism for its first New York performances at the Stadium.

The Southern California Festival of the Allied Arts held final dance contests under the chairmanship of HORTENSE WILLIAMS. The contests were conducted by GENE GOWING.

The winners of first place under different classifications were:

Ballet soloists: MARYEDITH DURRELL, ANITA LOUISE DRIGGS and PAULINE EDWARDS. Ballet gorups: BETTY ORTH, BEVERLY PAYSE and DOROTHY DEAN.

Interpretive: MISS ELOISA.

National dance solos: JEAN MORRISON, FOSTER GRUNDY, BARBARA SCOTT and WILLARD SCOTT, MARION TUCKER and HELEN YOUNG. National dances (couples): FOSTER GRUNDY and JACQUELINE PEYTON, HELEN YOUNG and BESSIE CHANDLER, and AUKO and YOKO NAGARA.

Character dance: JACQUELINE CLARK.

Musical comedy dance: JEAN TUCKER, RUSSELL LINDERSMITH and ORALEE RITCHIE. Musical comedy (couples): LAVERNE NISE and BILLY McGHEE, and BLANTON and BROWN.

Dramatic dance: MISS ELOISA. Modern solo: FERN DAWSON. Modern group: Los Angeles High School.

TILLY LOSCH is in Hollywood playing the role of Irena in the motion picture, *The Garden of Allah,* starring MARLENE DIETRICH and CHARLES BOYER. Miss Losch is surprised that she is well-known and famous everywhere in the world but in Hollywood. Here no one knew her. Hollywood is odd in that way. Fame in other parts of the world means nothing to them. If you are not famous here, or have not appeared here, for them you do not exist, and fame elsewhere has surprisingly little to do with their final judgment.

ROBERT BELL, ballet master of the FANCHON and MARCO studios, appeared as guest artist at the Russian Officers' Ball at the Hollywood Masonic Temple May 30.

On the set of the M-G-M picture, *Good Earth,* they used fifty little Chinese children in a sequence showing a New Year's festival. The children in their gay costumes danced in the street scene, covered with artificial snow, and were led by a dancer who dances the authentic dragon and war dances of old China.

JUNE HART, former pupil of ERNEST BELCHER, who has been appearing successfully in a tour of Europe with her partner, flew back to Los Angeles to spend a few weeks with her mother before returning to the Continent.

GABRIEL CANSINO and his partner, CARMELA, appeared in specialty numbers in the light opera, *Naughty Marietta,* at the Philharmonic under the direction of ERNEST BELCHER.

DAVE GOULD, owing to studio changes, is to direct the dances for the M-G-M picture of *Maytime* before he does an Eleanor Powell picture. In the meantime her picture now in production is being directed by SEYMOUR FELIX.

TOMMY LADD, a dancer well known in the east and in Europe has been appearing in pictures. His last picture was with NORMA SHEARER in *Romeo and Juliet.*

EDITH CZARCZYNSKI, nine years old, of Buffalo, New York, was the subject of a recent RIPLEY *Believe It or Not* because of her ability to drink a glass of water while in a backbend, without using her hands.

ANATOLE CHUJOY'S series of dance broadcasts over Station WEVD, N. Y., continued last month with an interview April 17 of TATIANA RIABOUCHINSKA of the Ballet Russe; April 24 of CATHERINE LITTLEFIELD of the Philadelphia Ballet Company; May 1, a discussion between Mr. Chujoy and DON OSCAR BECQUE, managing producer of the Federal Dance Theatre, on the modern dance versus the ballet; May 8, an interview of TAMIRIS; and wound up May 15 with SOPHIA DELZA on the Dance Congress and PAUL R. MILTON on stage artists' unions.

GLADYS BOWEN, San Diego, is appearing in Spanish dances at the San Diego Fair.

St. Marks-in-the-Bouwerie, first New York church to revive the use of dance in worship, a movement now gradually spreading to other parts of the country, on April 9 revived the Ritual Dance of the Della Robbia Annunciation, first presented in 1920, under the direction of PHOEBE GUTHRIE and Rector W. N. GUTHRIE.

MIRIAM MARMEIN appeared in Middletown, Conn., April 16-17, Upper Montclair, N. J., April 29, and Yonkers, N. Y., May 3.

Rebel Arts Group danced April 26 at the New School for Social Research, N. Y.

MARIE YAKOVLEVA staged the ballet for the Detroit Civic Opera Company's presentation of *The Dybbuk* in opera form, seen in Detroit the first week in May and in New York May 13-16. An ensemble of twenty appeared with GEORGE CHAFFEE, VLADIMIR VALENTINOFF and ANNE WOLFSON as soloists.

MARGOT SILVA, California dancer, appeared April 7 in Studio 61, Carnegie Hall, N. Y.

FLORENCE UNGAR presented a program for the Woman's Graduate Club at Columbia's McMillin Theatre, N. Y., April 15.

New Dance League sent JANE DUDLEY, BLANCHE EVAN, SOPHIE MASLOW, ANNA SOKOLOW and BILL MATONS to Boston April 10-11, to give two programs with Boston's Contemporary Dance Group.

SHUEVA KORMUN, Oriental dancer, has arrived in Hollywood from New York and plans to stay to work in motion pictures.

Later in the month nearly a hundred dancers appeared in the headquarters of the Dance Theatre Project to demand of Managing Producer DON OSCAR BECQUE that they be taken on the Project.

NINI THIELADE is closing her concert tour and will shortly return to Hollywood for tests for a picture for Columbia.

On April 9 ten members of the Dancers' Association engaged in picketing the Federal Theatre Project headquarters at Forty-fourth Street and Eighth Avenue, New York, to demand that the Dance Theatre Project be filled to its full quota of a hundred and

eighty-five, were arrested on a charge of disorderly conduct. The case was dismissed when it came to trial in magistrate's court on April 22.

Sometime in June MERLE ARMITAGE is going to present the LESTER HORTON Dance Group at the Philharmonic Auditorium. Among the numbers will be a ballet *Salome,* which will have music by the modern composer Rudhyer, and will have speech sound effects under the direction of VOCHA FISKE.

The Dance Council of Northern California on May 17 presented its second annual Dance Festival at the Veterans' Auditorium, San Francisco. The theme of the Festival was the Growth and Development of San Francisco, and was exhibited by eleven bay region dance groups: CAROL BEALS, HENRIETTA GREENHOOD, LENORE PETERS JOB, IRIS DE LUCE, GEORGE PRING, SHOEMAKER sisters, BERNICE VAN GELDER, Jewish Community Center Group, ESTELLE REED, and a collective dance group.

The theme for the Festival was chosen by the membership at large, and once chosen, was then worked on by the component groups. Parts of the Festival program were shown beforehand in workshop recitals sponsored by the Council, at which the various dances were subjected to the friendly scrutiny of the members, an informed audience, and the Festival Committee headed by CAROL BEALS.

Since its organization the Dance Council, an association of dance groups, has held two annual festivals, sponsored lecture-demonstrations, a series of dance events, and also publishes a bulletin.

MANUEL PEREZ, gifted dancer and musician, and his sister have opened a new Mexican restaurant in Hollywood, where dancers and those enjoying Mexican food gather. Mr. Perez performs gaucho dances that are thrilling interpretations of these people.

EDWIN LESTER, producer of the light opera season at the Philharmonic Auditorium, Los Angeles, announced that ERNEST BELCHER would direct the dance numbers for the four operettas: *Maytime, The Merry Widow, Naughty Marietta* and *Desert Song.*

ELEANOR POWELL arrived in Hollywood May 5 to start work in her new picture, which will have DAVE GOULD as dance director.

Dancers are looking forward to the release of the all-color motion picture *The Dancing Pirate,* which presents not only the CANSINO family but many other noted dancers.

ROBERT E. BELL, who has recently joined the staff of the FANCHON and MARCO school, has been signed to appear in solo dancing roles in the season of light operas which are being presented at the Philharmonic Auditorium for four weeks opening May 4.

NONA REED, daughter of the motion picture comedian HERBERT MUNDIN, has just arrived from London, where she has been a favorite dancer. She has also been featured in the Tabarin Cafe in Paris.

Under Chairman ELEANOR FLAIG, the Annual Southern California Festival of the Allied Arts began May 4. Winners will be reported next month.

Dance Project

Early this month the unemployed group of the Dancers' Association, N. Y., presented to MRS. HALLIE FLANAGAN, national director of the Federal Theatre Project, a plan for the expansion of the Federal Theatre Dance Project to take in all types of dancers. Previous assurances had been received that the project would be continued after July 1, at which time new money appropriations will be made, and an attempt made to place more unemployed dancers to work.

At about the same time, the Dancers' Association sent a delegation to Washington to see HARRY L. HOPKINS, national WPA administrator, to place before him a plan for the coordination of all dance projects into one national project.

Screen Dancers' Guild

Doubt surrounded the future existence of the Screen Dancers' Guild in Hollywood last month, following the Guild's benefit ball two months ago. While all the facts have not yet been revealed, it appears that the Hotel Ambassador and some film trade papers tried to make it difficult for the Guild to hold the ball, the result being that rumors of a phony contest were circulated, thus shaking confidence in the Guild. GEORGE CALHOUN, executive secretary, may be replaced by a board of directors, though this move, it is said, is not connected with the ructions over the ball, but was begun before that event. Further rumors accuse the Screen Actors' Guild leadership of trying to obstruct the progress of the dancers, who at latest reports numbered six hundred. Purported reason back of Screen Actors' opposition is that the actors feel one film union is enough. Dancers counter with a demand for special protection for ensemble workers' special problems, which the actors have thus far refused to extend. Dancers meanwhile find it difficult to exist outside the Four A's family of stage artists' unions with its A. F. of L. tie-ups.

Peace will come when the Screen Actors' Guild decides to take in the dancers as a unit, give them a special contract form and other reasonable benefits. Local dancers should continue their organization to exert pressure on the actors.

Actors' Equity

At the regular meeting early this month of the Equity Council in New York City, chief business considered was the cases of some members who had appeared at unauthorized benefit performances. Dancers among these were ANTONIO DE MARCO, ballroom dancer at the Plaza Hotel, NICHOLAS BROTHERS, Negro tap dancers in the *Follies,* who were warned. GEORGIE TAPPS, tap dancer, was called to appear again June 16 to explain matters further.

Chorus Equity

Late in May Chorus Equity Association held its annual meeting, at which Secretary DOROTHY BRYANT reported: a membership of seven hundred and forty, less than a year ago; annual income of $6,000; gross receipts by members of pay for rehearsals, $50,000.

At the elections, PAUL DULZELL was again chosen chairman of the executive committee; HENRIETTA MERRIMAN recording secretary; and FRANCIS CLARKE, EVA CONNELL, EMILY MARSH, JOHN MUCCIO, JACK PADDOCK, BEAU TILDEN and FRANCES WADE were elected to the executive committee. HOBSON YOUNG and ALBERT AMATO were also elected to the committee to fill unexpired terms.

Pavlowa's Film in Paris by Prince Leo Galatzine

It was with great emotion that the Parisian public witnessed the presentation of the short bits of film which remain as a memory of Anna Pavlowa's great art. Many of those who knew her and took a part in her life were present at the performance. The public watched the films in dead silence, but applauded frantically at the end of each dance although it was but just a shadow, the image of Anna Pavlowa and not the great dancer herself; yet her spirit and her traditions are still living in the memory of all. Many poor Russians made a great sacrifice to pay the price of a modest seat, to see their idol, and many eyes shed tears in the darkened house.

Among the audience one could see Michel Fokine from New York, whose part in Pavlowa's life is well known; Kshessinskaya and her husband, the Grand Duke André, were also present. Another prominent figure was Alexander Volinine, the last partner of Anna Pavlowa, who danced with her during a period of twelve years.

Paris, by Nadja

MARGARET SEVERN has been touring with the remains of the Ballet Russe, of which she is ballet mistress. They are going to London. She says although the company is young and unknown they are talented.

DIVOIRE the critic amuses me! Says LISA DUNCAN divides her dances, her personal art (?), Isadoriennes dances—although I'm sure Divorie never saw Isadora do or teach cartwheels! And—an *innovation*—she lets her pupils create their own dances! He evidently doesn't realize that twenty years ago rhythmic schools in the United States already had the same idea! I suppose he thought the *Golliwog's Cake Walk* of DEBUSSY was also original! He also lauds TERESINA to the skies. To read the critics here one realizes how little they know of other countries' activities and progress in the dance field. However, dancers who want no competition and are self-satisfied should be here. And earn no money!

Saw LINDA GLENN (GLENN ELLYN), acrobatic dancer at Folies Bergere (1927), who is now doing Elsie Janis' line of work in vaudeville and films. She is not attractive on screen, but a great success off.

SPADOLINI has one dance in the film *Marinella.* I wish he could get to N. Y. and have better opportunities.

I find dancers the least normally educated of the human species. They seem to get more and more interested in themselves and shut off from the world's interests, progress and activity. I suppose because dancing is usually a show-off process and all is concentrated on the perfection of oneself like any animal at a public show! One is put in shape for exhibition purposes and people to admire. The physical is developed, but the mental excluded from the program. It is sad that the dance serves no higher purpose. There are exceptions from this criticism, but think of the mass of performers and the few "artists" who have left anything to glorify their art.

SHAN-KAR is going to London.

Saw IONE and BRIEUX last night. They are opera products. I was surprised as they are quite modern, a bit music hall, but excellent costumes and good taste, sense of color and line. I enjoyed their work. The classic was not their best nor did they do much of it. They are lovely to look at. He is a most handsome youth and she is most effective.

KING ALFONSO and the hereditary Princess of Monaco were present at the opening of the season of the Russian Ballets of Monte

(*Continued on page* 35)

Selva dance footwear has, for many years, set an unapproached standard of excellence. Today their supremacy remains unchallenged—but prices have been lowered. Now first quality costs no more! Write Dept. "A" for free folder of Selva Shoes and Taps.

SELVA
& SONS, Inc.
1607 B'way
N. Y. C.

"SEE THE LATEST"
in Theatrical Footwear at the Conventions by
CHICAGO THEATRICAL SHOE CO.
159 N. State St., Chicago, Ill.
33 John R St., Detroit, Mich.

TEACHERS ATTENTION!
Write at once for
New Free catalog and Low Prices on our
FEATHER-FLEX TOE SHOES
and complete line of Theatrical Shoes.
La Ray DANCING FOOTWEAR of Every Description 155 West 46 St. N. Y.

CLASSIFIED

BOOKS

List of Books on the Dance sent free. Kamin Book Shop, 1423 6th Ave., New York Circle 7-8393. Open Evenings.

DEODORANTS

OF INTEREST TO WOMEN, Scented deodorant. Marvelous for armpits. Trial bottle 10c. Box O, 526 W. B'way, N. Y. City.

PARTNER WANTED

Young female dancing teacher wants a partner in a dancing school, male or female, experienced in all styles of dancing. References and Photos exchanged and full details in first letter. Box 202, American Dancer.

STUDIOS FOR SALE

Dancing School, Long Island, established seven years, large following, profitable, cannot attend, will sacrifice. Box 101—American Dancer.

Use Echo Taps
Price 65c pair
THEATRICAL SHOES Landi 147 W. 46 St. New York

DANCE CONGRESS

(*Continued from page* 16)

attract all dance groups; should seek to make the conferences more clean-cut and more open to discussion; should make the performances more truly representative of all types of dance. This is not to criticize without full knowledge of the difficulties in having a Congress at all; nor to carp at defects of which the Joint Committee was probably aware.

That the Congress itself was aware of what yet remains to be done became clear at the final session, May 25, at which the Credentials and the Resolutions Committees made their reports.

An industrious Credentials Committee discovered, to its obvious delight, that the Congress had attracted four hundred paid members from twenty-five states, seventeen colleges and fifteen organizations.

The nerve-frazzled Resolutions Committee presented its recommendations, which after lengthy discussion were in the main adopted:

To have future Dance Congresses, with a committee appointed to begin preparations at once.

To support all forms of dance.

To urge all dance groups with similar cultural programs to merge, while still eagerly inviting all dance groups (teachers' trade associations, etc.) to participate.

To encourage and sponsor cultural and economic organization among Negro dancers.

To pledge support to all world dance congresses except those in Fascist countries.

To oppose free performances by dancers except in public schools and other tax-supported institutions.

To encourage road tours by dancers.

To encourage development of a system of notation for the modern dance.

To urge more dance critics among the general press.

To urge unionization of dancers.

To support the Frazier-Lundeen social security and the Marcantonio relief bills now before Congress.

To urge expansion and continuation of the Federal Dance Theatre Project.

To publish the proceedings of the Congress in book form.

On June 5 those who had been nominated to serve on the Continuations Committee, to begin preparations for 1937, held an organization meeting, at which a steering committee, consisting of the First Congress committee chairmen, was appointed: to bring in a financial report on the First Congress, prepare a full committee set-up, etc. The panel of nominees was scheduled to meet soon again, when committees would be set up, and machinery placed in operation for the coming season.

Performances by Joseph Arnold Kaye

While the six evenings of dance programs presented by the Congress were in the nature of demonstrations of the various modes of dancing, a number of performances were either new or sufficiently outstanding to receive specific comment.

The most pronounced success of any individual performer was achieved by Arthur Mahoney with an *Allemande* (music by Bach) and *Farruca* (popular music). This young dancer has been increasing his reputation. He is known mainly through his ballet productions at the Juilliard School. The *Allemande* was the better composition, and was danced by Mahoney and his partner for this occasion, Thalia Mara, with sincerity and a dignified grace that did justice to the music and the style of the antique dance. The *Farruca* was a brilliant performance, if not the *Farruca* that a Spaniard would insist upon. The audience could not have enough of it.

Nina Verchinina, one of the ballerinas of the De Basil Ballet Russe, presented a series of dances to Bach and Chopin music which she had been preparing for some time. Miss Verchinina is groping for a new medium of individual expression, and is at what may be termed the crossroads of the traditional ballet and the modern school. Unlike Massine and Nijinska, who have been similarly influenced, Verchinina abandoned points. The results of her efforts were not of much value in themselves, but it will be interesting to watch what she will do in the next few years. It is to be hoped that she is inspired by a genuine feeling for a new expression and is not merely moved by an intellectual urge to fall in line with the modern movement.

A *Demonstration of Technique* by Martha Graham's group reached the highest artistic level of the Congress performances. These demonstrations were, roughly, exercises, but they were done with such perfection that they gave one the feeling of pure beauty.

Paul Boepple, Dalcroze exponent, put his group through an exhibition of Dalcroze eurythmics. It was not sufficiently detailed in explanation, or long enough, to be of full use to the audience, but it was of unusual interest. Mr. Boepple is a genial and competent lecturer and should be heard from more frequently.

A Dance Unit directed by Anna Sokolow presented an unusually fine composition titled *Vigilantes*. It was one of the best compositions in the "revolutionary" class that this writer has seen.

Hanya Holm and a group made what has been said to be her first concert appearance in New York. She is the exponent in this country of the Mary Wigman school. Her three compositions, *A Cry Rises in the Land, Interlude* and *New Destinies*, were not indicative of any particular choreographic quality or unusual dancing talent. Miss Holm seems an earnest person but her performance could have been given by any one of a number of modern groups that are met with in the course of a season of concerts.

Gluck-Sandor, who has not been seen for some time, appeared in two pieces from his repertoire, *Paganini* and *Sea Gull*. The former is an arresting study in characterization, the latter too obvious. This dancer is a remarkable pantomimist and it is regrettable that he cannot be associated with a first class ballet organization.

A summary of the other performances follows:

Monday—Ballet. Lisa Parnova (*A La Taglioni* and *Ab Irato*), Vladimir Valentinoff (*Danse Arabe, Bartender's Dance* from *Union Pacific* and *Prince Igor* dances), Nora Koreff (*Waltz, Mazurka* and *Polka*), George Chaffee and Grace Walsh (Chopin *Nocture* and *Blue Bird Variations*).

Tuesday—Folk dancing by the American Folk Group, Polish Folk Art and Dance Group, New York branch of the English Folk Dance Society, Ukrainian Folk Dances, Bahaman Folk Dancers and Swedish Folk Dance Society.

Wednesday—Demonstration program: Martha Graham and group; Doris Humphrey and group; Paul Boepple and group; Franziska Boas and group (percussion orchestra); Rebel Arts Group; Polly Korchein and group; Anita Zahn and group.

Thursday—Modern Program: Jose Limon and Letitia Ide (*Greeting* and *Nostalgic Fragments*); Jose Limon (*Hymn*); Harry Losee (*March, Expulsion*); Jane Dudley (*Middle Class Portraits*); Sophia Delza (*Chronicle*, 1935, and *Surrealiste Solemnity*); Bill Matons and Grusha Murek (*American Rhapsody*); Lillian Shapero (*Three Jewish Songs*); Ben-

(*Continued on page* 35)

THE CALL BOARD

(*Continued from page* 33)

Carlo in the Monte Carlo Opera House. The new ballet, *L'Epreuve d'Amour,* to music by MOZART and with choreography by FOKINE, scored a great success. The company will go to London in May.

JOSELITO is wonderful! Never have seen such footwork. Her technique is remarkable and she is authentic in her popular dances and brought the house down. She looked charming. Am surprised she isn't in the U. S. A. She is the best I've seen.

Certainly one of the most important events of the year to lovers of the dance in Los Angeles was the appearance of MARTHA GRAHAM in two concerts April 7 and 10 at the Philharmonic Auditorium, presented by MERLE ARMITAGE.

At both performances she was enthusiastically and warmly greeted by her old friends and admirers, and she made many new admirers. Although she is not a native of Los Angeles, the city claims her, for it was here that she received so much of her early training with DENISHAWN, and it was here that the groundwork was laid for her future efforts.

The concert dancers who have been brought to the coast this past year have all been very enthusiastically received, and it is to be hoped that Eastern dancers and managers will be persuaded to make a Western tour a yearly occurrence.

LESTER HORTON and all of the dancers of Los Angeles interested in the modern dance gave a reception and tea for MARTHA GRAHAM and LOUIS HORST on the afternoon of April 9, at the home of HARRIET FREEMAN. Miss Graham was enthusiastic about her tour this year and expressed the hope that she would be able to make it yearly.

DANCE CONGRESS

(*Continued from page* 34)

jamin Zemach and Group (War Scene from *Victory Ball*); Dance Unit, under the direction of Anna Sokolow (*Four Soviet Songs*).

Saturday—Modern Program: Fe Alf (*Combat* and *Degradation*); Anna Sokolow (*Ballad*); Miriam Blecher (*Letter to the President*); Felicia Sorel (*Blues Trilogy*); Tamiris and Group (*Nightriders*); Sophie Maslow (*Two Songs About Lenin*); Charles Weidman (*Danzon*); Charles Weidman, Jose Limon and Bill Matons (*Traditions*).

Sunday—Variety and Theatre Program: Roger Pryor Dodge (*Boogie Woogie* and *Man in the White Costume*); Edna Guy (*Weeping Mary* and *Git on Board, Lil Chillun*); Mura Dehn (*Promenade Amoureuse* and, with Bahaman Dancers, *Tiger Rag*); Belle Didjah (*Night on Times Square* and *Yemenite Chant*); Anita Avila and Jack Nile (*Gloomy Sunday, Gavotte, Fantasy Bolero* and *Tango*); John Bovingdon (*Underground Printer* and *Evolution*).

ELIZABETH TALBOT-MARTIN, one of the leading dancers with the LESTER HORTON group, gave her first solo event May 4 at the Little Theatre of the Verdugos, with THELMA LEATON at the piano.

Most recent performance of the Dance Theatre, L. A., was May 17. A group of native dancers in Hindu religious and seasonal dances with native musicians and instruments, and also verbal interpretations.

"Leo"

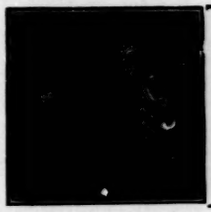
The Personal Touch in Dance Shoe Buying

Long ago our customers gave Advance its trademark. Letters kept coming in addressed to "Leo." These people knew that Leo opened the mail and gave all orders personal attention. It is quite a thing, in these days of big, impersonal businesses, to have someone looking out for your interests. When you think of shoes think of Leo.

Leo

ADVANCE Theatrical Shoe Co.

159 N. State St., Chicago 168 W. 46 St., N. Y.
6412 Hollywood Blvd., Hollywood, Calif.



LONDON TAPS
"THE BEST"
Write for Circular
CAUGHEY BROS.
523 W. 45th St., N. Y. C.

Please mention THE AMERICAN DANCER when replying to advertisers

To
The Dancing Schools of America—

May your recital, and the season just closing prove profitable; and may the balance of the year meet your fondest expectations. . . . To the hundreds of schools who called upon us for costume sketches and fabrics, trimmings and accessories, we offer our sincere thanks. . . . We hope those of you who are coming to New York during Convention and Normal School sessions, will drop in to say "hello" and give us an opportunity for personal greeting.

Even if you **haven't** bought from us **this** year, write to us for the coming details of a new and important service, now being planned!

DAZIAN'S, INC.
142 W. 44th St., New York, N. Y.

203 N. Wabash Avenue, Chicago 50 Boylston Street, Boston
731 S. Hope Street, Los Angeles

the house of
COSTUME FABRICS

TAP MATS
HARD MAPLE
Roll up — Professional Type
3' x 3' $2.95 3' x 5' $4.95
Used by Eleanor Powell, Fred Astaire, Paul Draper, N. B. C., C. B. S., W. O. R. and other radio stations, theatres, etc.
THEATRICAL PROPERTIES STUDIOS
Me. 3-2894 — 320 West 48th St., N. Y. C.
Actual Manufacturers—not agents.
Dancing schools, etc., protected.

Illinois Theatrical Shoe Co.
CONVENTION VISITORS — *Come in and inspect our new line line of dancing footwear for the coming season. You will find our styles and prices an inspiration. . . .*
15 East Washington St., Chicago, Ill.

COSTUME MATERIALS
SKETCHES
($1.00 Set of 100 Sketches)
PATTERNS
Free Catalogue to Schools and Teachers
WAGNER'S
147 W. 48th Street NEW YORK CITY

Dance Routines
Tap-Novelty-Ballroom
Beg. or Adv. Tap $1.00; Ballroom dances—50c ea. Sample Lesson of Beg. Tap—Time Step included 25c. HAL LEROY studied here. Send for List "A". KINSELLA ACADEMY, 2524 May St., Cincinnati, Ohio.

BARNEY'S
DANCING FOOTWEAR
MAKE A PERFECT RECITAL
Send for Catalogue
249 West 42nd Street New York City

LETTERS

(*Continued from page* 30)

silver coins for your lessons, or your admissions to their concerts or lectures.

We all regret the days of Imperial support, when the Czar or the Kaiser paid the bill. Most Americans already know that all art is now commercial art, at least in America. They also know that wealthy patrons cannot be persuaded to invest in costly dance demonstrations indefinitely. Why not accept the circumstances as inevitable and make the most of it?

Alas! I have seen a few moderns who shun commercialism fairly wallowing in luxury, with yearly trips to Europe to study with Mary Wigman. And when they return they say: "The people who support theatrical dancing are rich capitalists. They are in love with comfort and luxury and they are hoping to make money by exploiting the great art of the dance. I will never appear in a cheap Broadway production, nor will I ever tour the States for the sake of financial gain." Not long after, perhaps, one finds them featured in a musical comedy, or making an extended tour of the provinces, but always saying as they go along, "The modern dance is a great art. It must never be degraded by commercialism."

Much of the modern dance in New York, so it is rumored, is receiving support from various political organizations, in the hope that the dance may inspire the working class to fight for better this and better that, much as the Roman warriors of long ago revived courage through rhythmic drills. Doubtless the dance is an excellent medium for political propaganda, as well as the theatre in general. The WPA has been clever enough to organize a dance theatre. Such a theatre, once it becomes popular with the masses, will be of tremendous importance in education. It is interesting to note in this connection that there were very few ballet people engaged at the beginning of the enterprise. The relief rolls carried modern dancers almost entirely!

A well-known producer, not so very long ago, went to the offices of the organization to engage a male dancer, thinking thereby to relieve the government of one more depression victim. He was politely told that there were no male dancers available and that they didn't have enough of them to dance the planned repertoire of the next few months as it was! Well, he said as he left, he didn't want a modern dancer anyway.

From Philip J. S. Richardson, Editor, *The Dancing Times,* London, England.

May I supplement the remarks made by my friend Miss Dorothy Cropper in your June issue about dancing in England with a few observations, as one might gather from the article that in England we are divided into two camps: those who dance ad lib and those who follow set routines. This is not quite true. English dancing in the ballroom falls into three categories:

(a) What I may call the "International Style," which is seen at all the smart hotels, restaurants and dance clubs in London and the provinces. This is possibly exactly the same sort of thing you have in similar places in New York. I agree that in this "free dancing" the American shows a finer sense of rhythm than the Englishman. We call this "crush dancing," owing to the fact that our own English style is impossible owing to the crowded state of the floor.

(b) What I may call the "Competition Style." This is the form of dancing demonstrated by Palmer and Price in New York and is the dominating style at all dance halls and at thousands of semi-private, private and public dances. It is the only style that finds favor in competitions, not only in England but anywhere on the continent of Europe. It is the style aimed at by far the majority of dancers—other than casual dancers—in this country. It is applied to waltz, fox trot, quickstep and tango, and the fox trot (slow) in this style is the most beautiful dance ever seen in modern times. It is very difficult and requires too much space for it to be danced anywhere except in a dance hall or on a non-crowded floor. This competition style is also known as the "English Style."

(c) What we call "Sequence Style" and you would call "Routine Style." This is now frankly old-fashioned and out-of-date. It is confined to very third-rate dance halls, except that perhaps once a week the better class dance hall may have an "Old Time" night. The outstanding sequence dance is the *Veleta,* not *Valeda,* as Miss Cropper calls it. I enclose a correct description. (See end of letter. —Ed.)

Further, I may say that many folk who belong to Class A also belong to Class B. Class A folk as a rule treat dancing purely as a social amusement and attach no great importance to becoming good.

Class B folk, on the other hand, are enthusiasts and if Miss Cropper could have been present at the recent British Ballroom Championships at Blackpool she would have realized some of that enthusiasm and seen how good their dancing is. You saw how good Palmer and Price were, yet they could only get fourth in our professional event and we have hundreds of amateur couples whose dancing is barely short of professional form.

Demonstration dancing is merely the showing of good ballroom dancing in the style of Class B.

The Veleta

Described by G. Douglas Taylor

Partners stand side by side facing line of dance, the Gentleman holding the Lady's L. hand in his R. hand.

Gentlemen's Steps
(Ladies Counterpart)

Beats		*Bars*
1	L.F. Glide forward	1
2	R.F. Glide forward.	
3	L.F. close to 3rd position behind. "In doing this bar you turn very slightly out."	
4–6	Repeat with opposite foot Facing partner and holding both her hands.	2
7	L.F. Glide to side	3
8–9	R.F. close slowly to L.F. and transfer weight at end of beat 9.	
10	L.F. Glide to side	4
11–12	R.F. close slowly to L.F. without transferring weight.	
1–12	Repeat bars 1-4 in opposite direction against L.O.D.	5–8
	Waltz 2 bars beginning with L.F.	9–10
	Repeat 3rd bar "twice"	11–12
	Waltz 4 bars beginning with L.F.	13–16

Repeat from beginning *ad lib.*

ILLINOIS THEATRICAL SHOE CO.
CONVENTION VISITORS—Come in and inspect our new line of dancing footwear for the coming season. You will find our styles and prices an inspiration.
15 EAST WASHINGTON ST. - - - CHICAGO, ILL.

KATE SHEA
Manufacturer
EVERYTHING IN FEATHERS
Send for Catalogue
Come In and See Our Stock
112 W. 44th St. N. Y. C.

The Dancing Masters of America, Inc. and Affiliated Clubs

A National Organization

Offer to its members and dancing teachers in general A NORMAL COURSE unequalled anywhere in the Country.

We have engaged an Expert Faculty to teach at our

TWO WEEK NORMAL SCHOOL — opening Monday, July 20th

7 Hours of Daily Instruction — 5 Days each week, lasting 2 weeks

The 53rd ANNUAL CONVENTION opening Monday, August 2nd, lasting 1 week

40 hours of Dance Instruction — Entertainment — A Gala Event

Normal School and Convention Headquarters

Hotel Roosevelt, Madison Ave. at 45th Street

Normal School Faculty

MR. and MRS. IVAN TARASOFF
Ballet

RAY LESLIE
Tap

JOHNNY MATTISON
Tap

JUDITH SPROULE
Children's Dances

GRETCHEN BERNDT SCHMAAL
Children's Dances and Modern Work

VIRGINIA BOTT SHEER
Beginners' Tap

EDWARD SINCLAIR
Tap

JOHN LONERGAN
Musical Comedy Ensemble

KARL PETERS
Acrobatic

Convention Faculty

JACK MANNING
Tap

MADAME SONIA SEROVA
Children's Dances

ELLA DAGANOVA
Ballet

MIRIAM MARMEIN
Recital Dances

SARA MILDRED STRAUSS
Modern Work

WILLIAM POWERS
Musical Comedy and Precision

Ballroom Teachers

A. J. WEBER, EDNA R. PASSAPAE,
MRS. CHRYSTINE MacANANNY,
OSCAR DURYEA and THOMAS RILEY

Dancing teachers wishing to join the D. M. of A. or an affiliated Club should secure (free) booklet entitled "Aims, Objects and Ideals" giving complete information as to the requirements necessary for membership.

▼ ▼ ▼

Send for
"Plans and Programs"
of the D. M. of A.
summer events.

▲ ▲ ▲

WALTER U. SOBY, Secy-Treas. July
553 Farmington Ave.,
Hartford, Conn.

Please send free booklet "Aims, Objects and Ideals" and oblige,

Name_____

Address_____

City_____ State_____

BOOKS
EVERY DANCER, TEACHER AND STUDENT
SHOULD HAVE!

BALLET IS MAGIC
by WALTER WARE

A glamorous account of the artistic achievements of
HARRIET HOCTOR
PAUL HAAKON
PATRICIA BOWMAN

Beautifully Illustrated — 12 Full-Page Photographs
Price $1.00
Limited Edition—Order Early

• • •

THE STORY OF THE AMERICAN BALLET
by RUTH ELEANOR HOWARD
Price $1.00
Illustrated With 18 Full-Page Photographs

IHRA PUBLISHING CO.
250 West 57th Street New York, N. Y.

One Day Service On Your Last Minute Fabric Needs!

ORCHIDS!!
Read Flash!
What Satisfied Customers Say About Maharam Services
Flash!
". . . I have never handled any sample book to equal yours. I depend on your house for all my materials . . ." N. B. C.
". . . Your Costume Fabric Revue is very helpful in choosing correct materials . . ." M. S. N.
Just two of many letters in our files.
MAHARAM SUPER SERVICES
Orders Filled Within 24 Hours.
FREE Costume Fabric Revue.
FREE Fabric and Accessory Catalogue.
40 Colored Costume Sketches $1.

MAHARAM FABRIC CORPORATION.
"The House of Service"
107 West 48th Street, New York
Chicago — 6 East Lake Street
CLEVELAND—2244 Rockwell Ave. ST. LOUIS—De Soto Hotel. DETROIT—1322 B'way. BOSTON, Mass.

STUDENT — STUDIO

(*Continued from page* 28)

eight hundred applauded these numbers with most enthusiasm: *Spring Ballet,* an Hungarian scene, and *Southland.*

LAURICE ANDERSON, May 23, Elks' Club, Irvington, N. J., *Spring Frolics,* marking completion of Miss Anderson's first season. A highlight was a demonstration of a ballroom tango and *Lindy Hop* by Miss Anderson and BERNIE SAGER of New York. Attendance, 500.

JUNE LEE WOODCOCK, Morris Plains, N. J., Boro School Auditorium. Miss Woodcock did four solos, supervised the rest of the program which included no tap. Costumes designed by JULIA WOODCOCK.

MME. ANNETTE, New Haven, Conn., June 23, Shubert Theatre. A playlet built on Treasure Island idea, featuring two large toe ballet groups. Probable attendance, 1000.

RUSSELL Sisters, June 26, Brooklyn College, Brooklyn, N. Y. Cast of forty.

MISS MONICA, Syracuse, N. Y., RKO Keith Theatre, May 5-6.

DONALD and ROSALIE GRANT, New York City, Barbizon-Plaza Concert Hall, June 7.

MARJORIE BERLIN FINK, Bethlehem, Pa., Liberty H. S. Auditorium, June 5, featuring *Spirit of the Rose.*

BARBARA BARNES, Salem, Ore., Grand Theatre, June 18-19. And on May 15, the Barnes School and the Williamette University Songmen collaborated in a spring concert of dance and song. Features of the program were: *Moonlight Sonata* by an ensemble, and *Ballata,* by Miss Barnes and ALFRED LAURAINE.

ALICE FRANCES WATSON, Pocatello, Idaho, University of Idaho Auditorium, May 26.

AUDREE DEAL, Canton, Ohio, Palace Theatre, presenting a cast of a hundred and twenty dancers, late in May.

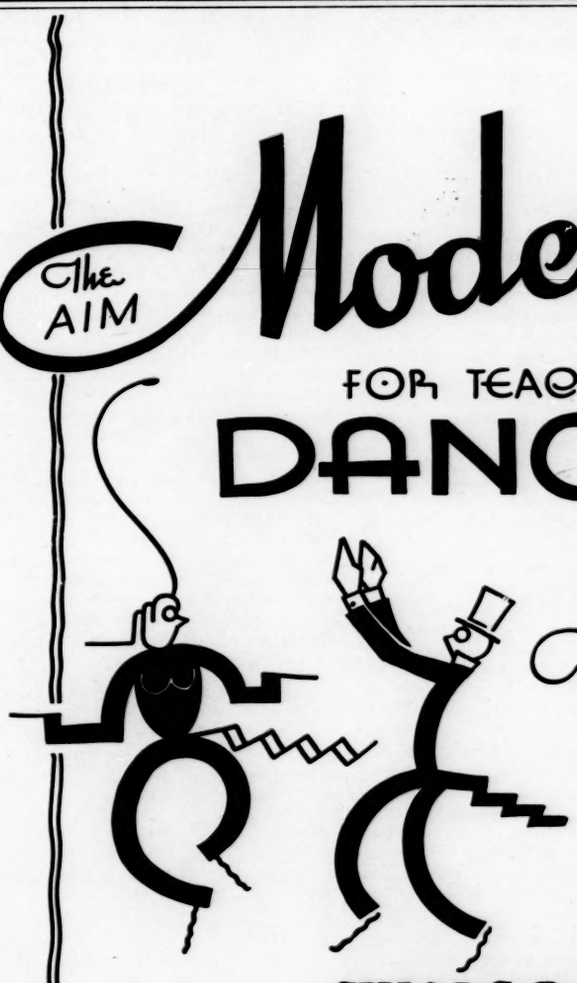
LUCRETIA CRAIG, Long Island City, L. I., at the Barbizon-Plaza Concert Hall, June 6.

JOYCE TRIMMER, St. Paul, Mich., May 15 at the Wilson Jr. H. S.

Green Domino Studios, Newport News, Va., HENKEL-HUMPHRIES Dancers, H. S. Auditorium, May 22.

NEWS AND PHOTOGRAPHS

Do you want the profession to know what you are doing? Then send your news items, programs and recital photographs direct to Student and Studio Department prior to the first of each month for inclusion in the immediately following issue. But please don't ask for the return of photographs, clippings, etc. Student and Studio accepts no responsibility for them, and cannot return material.



The AIM Moderne

FOR TEACHERS OF

DANCING

FROM ALL PARTS OF THE UNITED STATES

To attend the

ANNUAL NORMAL SCHOOL AND... CONVENTION of the

CHICAGO ASSOCIATION ..OF.. DANCING MASTERS

August 10th to August 29th, Inclusive

FOLLOW THE REST AND GET THE BEST

The Chicago Association of Dancing Masters *Invites You*

To attend its Twenty-third Annual Normal School and Convention, beginning on August 10th and continuing until August 29th, inclusive.

Featuring as headliners such great Artist-Teachers as VERONINE VESTOFF, JACK MANNING, SENOR ANGEL CANSINO, ALEXANDER KOTCHETOVSKY and Twenty-five other Prominent Teachers of Dancing.

Our beautiful Gold Inlay Chrystallon Prospectus giving all information relative to normal school and convention is now ready for mailing and can be had by writing the Secretary,

WILLIAM J. ASHTON - - 6543 Cottage Grove Avenue, Chicago, Illinois

SPARKLE CRAFT

Do Your Own Costume and Scenic Decoration with the Sensational

SPARKLE CRAFT KIT

The Easy Revolutionary Method of All-Round Ecnomical Decoration. The KIT includes: specially-prepared, iron-grip SPARKLE PASTE, applied as easily as writing, flexible, will not shed; 1 vial gold, 1 vial silver SPARKLE FLITTER (also available in 6 more colors); 6 stencils of ornamental transfer designs. Also book of instruction, enabling you to create your own decorations for anything from costume to scenery. Will adhere to any surface, such as fabrics, paper, wood, leather, etc. No artistic ability or experience needed.

Complete Kit $1.50 Canada $2.00

SPARKLE CRAFT, Inc.

126 West 46th St., New York City

"The Finest Ballets We've Ever Used"

Say leading teachers who have tried the new KLINGWAY BALLET. Made with short elk sole and PLEATED TOE in black, tan or white at only $1.85.

Write for New Catalog

KLING'S THEATRICAL SHOE CO.

209 So. State Street Chicago

Distributors of Landi Toe Shoes

National Souvenir Co.

EVERYTHING IN

PAPER HATS

High Hats: Silver, Gold and Black
Soldiers' Hats, Spanish Hats, etc.
Canes, Balloons, all sizes, Whips
Write for Circular

140 West 44th St. New York

Write or Phone Tel. BRyant 9-1486—1487

ARRANJAY'S WIGS

A GREAT VARIETY FROM 50c to $50

Most of These Now $1.50

Free Catalogue A

ROSEN & JACOBY, Inc.
34 W. 20th St., N. Y. C.
CHelsea 3-8340

Dancing Footwear

Write for Catalogue

BEN & SALLY

Theatrical Footwear

244 West 42nd Street New York

Please Mention
THE AMERICAN DANCER
When Replying To Advertisers

NATIONALITY

(*Continued from page* 11)

whose dramatic suicide several years ago was caused by his despair over the state of neglect into which the ballet had fallen at that time. It is sad to think that he did not live to see the present popularity of ballet all over the country, and one of his pupils a member of one of the most distinguished ballet companies in the world. After Semenoff's death, Vivian worked under Serge Nadejdin, in Cleveland. When the De Basil Ballet visited that city in December, 1934, Nadejdin gave a party for the members of the company. Vivian danced, and Colonel De Basil asked her to join the company without any further audition.

The youngest member of the Russian ballet at present is Kyra Strakhova, whose real name is Patty Thall. Born in St. Louis, she studied with Catherine Littlefield in Philadelphia, and then journeyed to Paris to continue her training under Preobrajenska. She joined the De Basil Ballet in Paris in 1934. You have probably seen her dance the part of *Little Red Riding Hood* in *Aurora's Wedding*. She is just sixteen years old.

Shirley Bridge of Rochester, New York, inherits her artistic talent from her grandfather, Douglas Volk, who was a painter of international renown. Shirley is a determined young person with serious ambitions and a will of her own. When she saw a performance of the De Basil Ballet in Rochester in 1934, she made up her mind that some day she must dance like these Russian ballerinas. With the exception of a few months spent under the tutelage of Fokine, she had at that time studied entirely under Mrs. Enid Botsford, a pupil of Cecchetti and a former member of Pavlowa's company. Learning, however, that the De Basil Ballet was to give a few more performances in New York before sailing for Europe, Shirley journeyed there alone to see the ballets once more.

On a sudden impulse, she went backstage and confided her ambitions to the sympathetic ear of Colonel De Basil himself, who asked her to come next day for an audition. When Massine saw her dance he invited her to join the company, and after a trial fortnight of touring with the ballet in this country, she sailed for Europe with them. It was then that she was re-christened Anna Adrianova. Shirley soon saw that without further training she would never emerge from the ranks of the corps de ballet. She obtained permission to remain in Paris for a year, in order to study with the great Mathilda Kchessinska. During this period she danced once with Serge Lifar, who composed a solo for her (Rimsky-Korsakoff's *Flight of the Bumble Bee*). She also appeared in *Le Lac des Cygnes* at the Opéra Comique. Then, with her technique much improved, she rejoined the De Basil company. Her intensive study seemed amply rewarded when she was given a solo role in *Choreartium* and a variation in *Aurora's Wedding*. Just recently she has been dancing Verchinina's former role in *Les Cent Baisers*, and there may be other important parts in store for her.

In addition to these seven who are American by birth and training, there is in the company a young Russian who began his public career here, and who is now an American citizen. Alexis Mendez Kosloff is the son of Alexis Kosloff, and Madame Juliette Mendez, who is at present teaching in New York. Young Kosloff joined the Metropolitan Opera Ballet in 1931, and was one of the soloists in *Lakmé*. Later he appeared in the production of *The Chinese Nightingale* given by the short-lived American Children's Theatre. He joined the Monte Carlo Ballet temporarily during its first American tour, and became a permanent member of the company when it returned to New York in the autumn of 1934.

D.T.B.A. BULLETIN

by ROBINA SWANSON

Secretary-Treasurer

The Association held its regular monthly meeting on Sunday, June 7, at the Hotel Park Central, New York City. Despite the hot weather and recital season nearly one hundred members were on hand.

On the teaching program, John Lonergan of the Sara Mildred Strauss School completed the tap routine started at the last meeting; Lillian MacGregor presented an exceptionally pleasing waltz toe number; and Johnny Plaza demonstrated and taught an acrobatic number.

At the July 12 meeting, the following faculty will be presented: Vivienne Huapala Mader in a hula dance; Helen Grenelle for ballet; and Margaret Burton in rumba.

Plans were completed for the one-day session to be held on Sunday, August 9. The faculty will consist of Jack Manning and Bernie Sager in advanced and intermediate tap; Billy Gudie, acrobatics; Fe Alf, modern; Carlo Peterson, ballet; Nadia Gueral, children's dances, and Thomas Parson, ballroom.

Following the normal session, which will start at nine A. M., a banquet, entertainment and grand ball will be held in the Florentine Ballroom of the Hotel Park Central.

OBSERVER

(*Continued from page* 12)

1	Take short step on R ft. to R side	Q
2	Close L ft. to R ft.	Q
3–4	Step fwd. on R ft.	S
		2 M.

Rumba Step No. 2

1	Take short step on L ft. to L side	Q
2	Close R ft. to L ft.	Q
3	Take short step on L ft. to L side	Q
4	Strike ball of R ft. to heel of L ft.	Q
	Start with R ft. and repeat, ct. 1-2-3-4	
		2 M.

Suggested Routine

Bamba Theme Step twice through	4 M.
The Break	4 M.
First Rumba Step, turning quarter L	2 M.
First Rumba Step, in place	2 M.
Second Rumba Step twice through	4 M.
	16 M.
Repeat all	16 M.
	32 M.

THE DANCING TIMES

Published on the first of each month.

Subscriptions post paid $4 per year. Single copies 30c each.

Subscriptions payable in advance received at the London Offices:

12, HENRIETTA STREET, COVENT GARDEN, W. C. 2

Features a review of dancing in its many phases.

BALLROOM, VAUDEVILLE AND STAGE, OPERATIC

Many valuable illustrations.
Printed on fine art paper.

EVERYTHING FOR THE DANCER
At A
SAVING

WRITE US at once on your official school stationery to make sure that you receive BAUM'S new catalogs, lists, samples and special announcements.

OUR PRICES ARE DOWN . . . BUT WE MAINTAIN THE SAME HIGH STANDARD OF QUALITY

The wise teacher does all her buying in one place, especially when she can save money by so doing. BAUM'S is organized to fill every need of the dancing school; from the latest in shoes to the snappiest in headpieces; from the best in class costumes to the most attractive in recital fabrics and accessories.

Thanks to you!

Baum's has had one of the most successful seasons in their history. We've made many new friends and earned the approval of all our old friends, with the usual high standard of Baum's Service and Quality. And now, with the excitement of Recital time past, we pause to voice our appreciation for your patronage.

Don't Say "Economize"—Say "BAUM-IZE"!

BAUM'S "DE LUCO" TOE SLIPPERS—Pink, black and white satin—also black, kid, suede tip and satin $2.85

BAUM'S TAP SHOES—Black Patent Leather, low heel, ribbon tie, from 8½ small 8 large, taps included $1.25

Men's and Boys' patent leather tap Oxfords, hand-turned, taps included. All sizes 2.95

BAUM'S FAMOUS "THEO TIE" SLIPPER—Made special for Spanish and musical comedy dancing, in white and black satin (taps included) $2.85

Same style in black patent leather (taps included) 2.50

ACROBATIC SANDALS—Good quality elkskin, all sizes. Colors tan, black and gray ..... $ .50

In dozen quantity 5.40

TAPS—3 sizes (good quality) pr. ..... .10

Per dozen ..... .75

Per hundred pairs 5.50

ACROBATIC BELTS—Good quality elastic 1.25

OPERA LENGTH HOSIERY—Full fashioned, pure silk chiffon—perfect quality—black, flesh and white, regular $3.00—Special $1.50

Per dozen 5.00

LEOTARD—Silk mercerized in flesh, black and white—all sizes, regular $3.50—Special 2.95

REHEARSAL ROMPERS

ONE-PIECE CHECKED GINGHAM ROMPER, V-neck. Stock colors; black and white check, red and white check, blue and white check, green and white check, orchid and white check. Sizes 2 to 20. Order by dress size.

Price $0.85

TWO-PIECE CHECKED GINGHAM ROMPER, trimmed with white organdie around collar, armholes and skirt, white organdie belt and pockets. Short dance bloomers to match. Stock colors: black and white check, red and white check, blue and white check, green and white check, orchid and white check, pink and white check. Sizes, 2 to 20. Order by dress size.

Price $1.25

VELVET and SATIN DANCE SETS. 2 Pc. Panne Satin Blouse with Velvet Bow and good quality Velvet Trunks. Sizes 2 to 20. Reg. $3.50.

Special ..... $2.50 Set

TAMBOURINES

Genuine Calk Skin Head.

7" (6 Jingles) ..... doz. $6.00

8" (9 Jingles) ..... doz. 9.00

10" (14 Jingles) ..... doz. 12.00

Less 10% in Dozen Quantities

BAUM'S
INCORPORATED

114 S. 11th ST. PHILA. PA

"Everything Under One Roof"

GLAZED TARLATANE FOR COSTUMES

Original — Effective — Inexpensive

Bright Colored — Transparent — Dustproof

FOR Shades — FURNITURE — COVERING

Lamp Shades — Pictures, Objets D'Art

ARTISTIC — FOLDERS

Dainty Lingerie — Handkerchiefs

SUMMER DRAPERIES

Attractive, Practical, Hygienic

54 Inches Wide—Regular Price 35c; Sale Price

12½c yd.

THE THEATRICAL DEPARTMENT STORE